

ANIME UK

MAGAZINE



2

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ANIME VIDEO GAMES

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DIRTY PAIR

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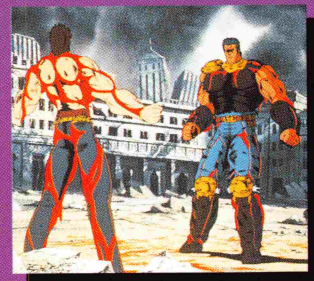
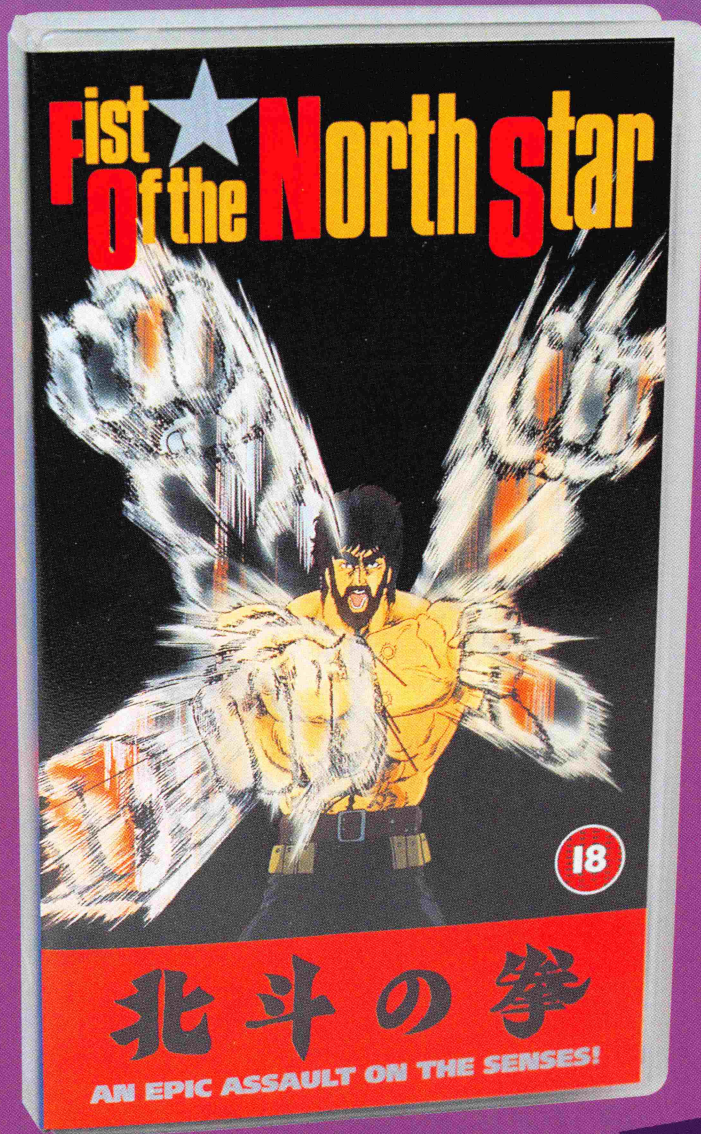


CIVILISATION AS WE KNOW IT HAS BEEN DESTROYED. NUCLEAR WAR HAS LEFT THE PLANET A BARREN DESERT VOID OF VEGETATION.

RUTHLESS OUTLAW BIKERS, SUPER-POWERFUL MUTANTS AND DICTATORS, EAGER TO SET UP THEIR KINGDOMS, PREY ON THE RAGGED SURVIVORS HUDDLED IN THE RUINS OF THE POST-APOCALYPTIC CITIES.

KEN, AKA FIST OF THE NORTH STAR, HAS BEEN CHOSEN AS THE WORLD'S SAVIOUR. THWARTED AT EVERY ATTEMPT BY JEALOUS RIVALS, JAGI, RAOH AND SHIN, KEN FIGHTS TO RE-ESTABLISH PEACE AND RESCUE HIS KIDNAPPED FIANCEE JULIA.

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ANIME UK

MAGAZINE

VOL.1 NO.2

EDITOR

Helen McCarthy

is under five feet tall and convent-educated. Her favourite word is "deadline", her typing speed defies the eye, she can spot a grammatical error in the middle of a 45,000 word manuscript and she never spells incorrectly. This lethal combination makes her ideally qualified to boss everyone else around.

ART EDITOR

Wil Overton

designs the layouts of ANIME UK and also provides most of the artwork in this issue. He is addicted to small, cute, blonde females but occasionally draws male characters just to keep in his editor's good books. Away from the drawing board he's virtually inseparable from his Nintendo Gameboy but bears no resemblance to small Italian plumbers.

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Steve Kyte

draws both women and mecha with equal enthusiasm. At present the rest of his professional time is taken up with big fat green things – no, he's not responsible for the theft of the new GODZILLA suit, just drawing THUNDERBIRDS for the comic of the same name and numerous items of merchandise.

PUBLISHER

Peter Goll

A fine upstanding man of immense vision and enough stamina to withstand constant banter about Kei and Yuri, but does have a tendency to worry.

Thanks this time round to:

Alphaset, for typesetting assistance.
Diamond in the USA, for getting us going, stateside.
Titan Books, for distribtuion here at home.
Sue Shadbolt, for picture taking.
Barbara Barnes, for the Gundam cake.

and a big raspberry to:
Barry for flushing the computer memory!

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KONNICHIWA!

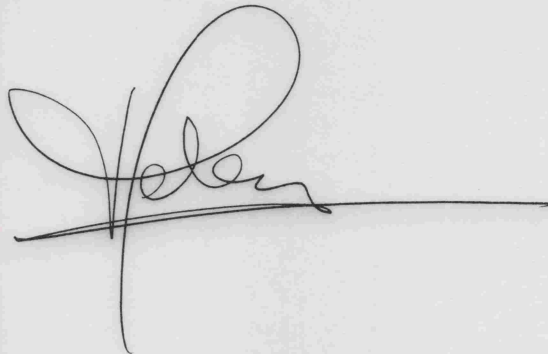
That's Japanese for "good day". ARIGATO GOZIEMASHITA is Japanese for "thank you very much", and is what I'd like to say to all those of you who've written to us at **ANIME UK MAGAZINE**, telling us how much you liked the first issue. We hope this second one will be just as much to your liking.

We've had an excellent response to **ANIME UK MAGAZINE**; that prestigious journal COMICS INTERNATIONAL gave us an especially glowing review, and we have not only acquired UK distribution, through Titan, but also go on sale in the USA as of this issue, via Diamond. This gives us the chance to increase our sales and provide a better magazine, and puts us in touch with even more anime fans. We're currently seeking European distribution so that our friends across the Channel can get **ANIME UK MAGAZINE** easily too.

Anime is an idea whose time has come in Britain. ISLAND WORLD COMMUNICATIONS have launched their own anime label, MANGA VIDEO, and US giant AnimEigo have bought the rights to sell the megahit series BUBBLE GUM CRISIS worldwide across all formats – specifically mentioning their intention to sell into the UK on PAL in their press release. **ANIME UK MAGAZINE** will aim to keep you in touch with the latest news about anime in this country, as well as updating you on what's happening in the USA, Europe and Japan, and giving you as much information as we can get on anime films, OAVs and series, old and new.

Anime is making inroads into Britain at last – it's new, it's exciting and it's happening now. Have fun with it!

Yours animatedly,



HELEN McCARTHY
Editor

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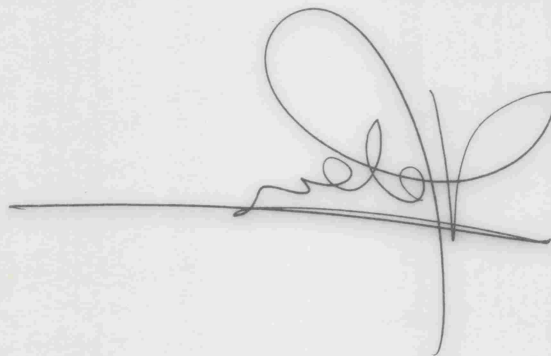
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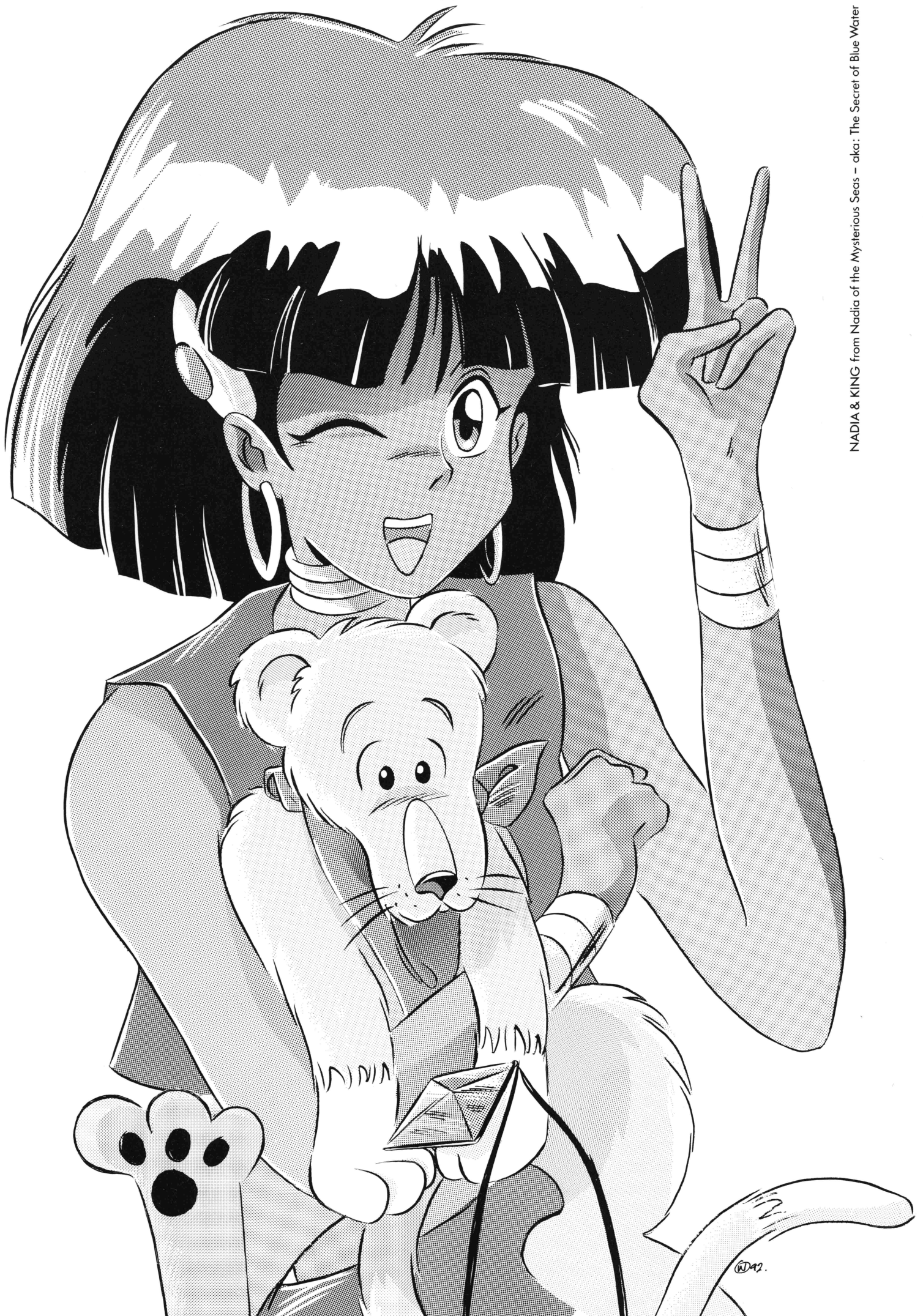
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HELEEN MCCARTHY
Editor



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Bubblegum Crisis hits the UK and Island World go for a double header.

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A DECADE OF THE DIRTY PAIR

A 'this is your life' treatment for the sort of nice young ladies you'd want to introduce to mother. By Dafydd Neal Dyar.



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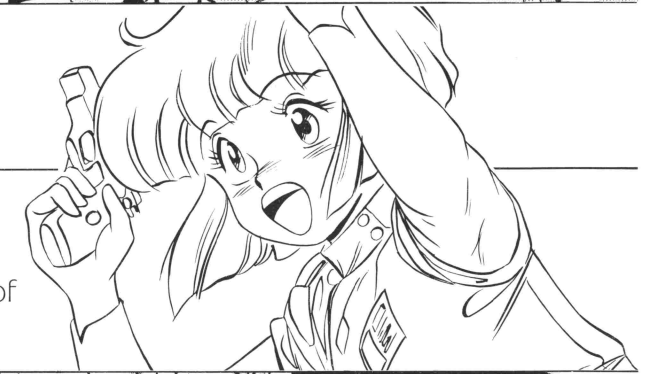
FIST OF THE NORTH STAR

The first 'Manga Video' release is reviewed.

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ANIME A to Z

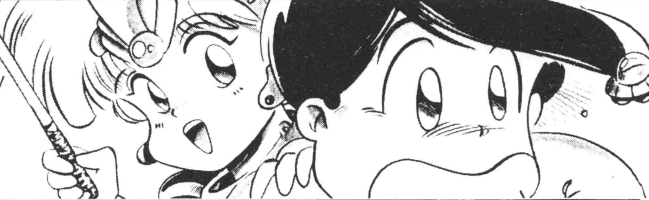
Ever wondered what an APA is? and just who are 'Armic'? just two of the 'A's in this, the first piece of Steve Kyte's anime reference guide.



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If you think a Game Boy is just a guy who can't say no, then start here for the lowdown on anime video gaming.



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A look at some of the popular cops and mecha show's plots.



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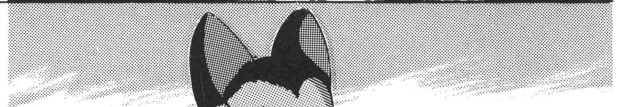
Hard suits, hard girls and hard action in 21st century Tokyo.



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ETERNAL ANIME

Time for a complete change of pace with a view of the film Night on the Galactic Railroad.



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Pixelised artwork by Fernando Abrantes.



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Comments, info and hungry canines.



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OUTZONE

Out with those rolling pins and a chance to win goodies galore!





NEWSLINE

ANIMEIGO ON PAL!

AnimEigo, the favourite anime subtitled house of many fans, have announced a deal with Youmex which allows them to sell the immensely popular BUBBLE GUM CRISIS and CRASH OAV series plus RIDING BEAN worldwide across all formats. The company plans to have all episodes of CRISIS and CRASH available by April 15th on NTSC and the first episode of BUBBLEGUM CRISIS will be available on PAL for distribution by July 1st. They are currently negotiating with UK companies to handle the distribution but you can order from them direct using an international money order, Visa or Mastercard, by phone, fax or letter at ANIMEIGO, PO BOX 989, WILMINGTON, NORTH CAROLINA 28402, USA. Tel: 010 1 919 251 1850 Fax: 010 1 919 763 2376, the cost of each tape is \$34.95 for the NTSC versions, and \$39.95 for the PAL tape. Air mail to the UK is \$6.00. Although, to start with, only the first BGC tape will be available in this country, the company hope to release the rest as soon as possible, so we need everyone to get this first edition and give them every encouragement.

ANIME CON 2 BECOMES ANIME EXPO

Anime Con (3-6 July in San Jose, California) has had some staffing changes. Studio Proteus and Gainax are no longer sponsoring/running the con, their place having been taken by VIZ Communications and Bandai. The new team have set up The Society for the Promotion of Japanese Animation as the responsible body for the convention, and are stressing that it will be run as an entirely non-profit event. The address to write to is: The Society for the Promotion of Japanese Animation, 2425 B Channing, Suite 684, Berkeley, CA 94704, USA. (Enclose 3 IRCs). If you have already registered for the con, your payment will not be cashed and you need to re-register for ANIME EXPO, as it's now being called. Write to the address above giving them your old registration number if any, the date you registered and the amount you paid, and enclosing the same amount made payable to them.

ISLAND WORLD NEW RELEASES

The followup to FIST OF THE NORTH STAR on the MANGA VIDEO label will not now be the popular manga-based OAV 3 x 3 EYES as reported elsewhere, which was scheduled for a May release but a double barreled attack on the British anime market in June, with both Project A-Ko, the hugely enjoyable schoolgirl crush comedy, and Dominion, Masamune (Appleseed) Shirow's wild, post apocalyptic action comedy. Other releases planned for later this year but not yet scheduled include THE CRYSTAL TRIANGLE – which has been described as “a present-day RAIDERS OF THE LOST ARK with the CIA, the KGB, the Yakuza and spacecruisers thrown in” – and LEGEND OF THE OVERFIEND, the US version of Japanese sex-horror shocker WANDERING KID. OVERFIEND was cut and watered down somewhat for the US market, but even so it's a long way from the sort of cartoon British censors are used to certifying. Those familiar with the original are already wondering how many minutes of action will be left on the tape when it finally appears... ISLAND WORLD are now dealing directly with Japanese companies to negotiate their British releases. This may well extend to include dubbing/subtitled their own tapes, rather than buying in American translated versions. They also plan to promote and reward fan loyalty with a special anime club whose members will receive information on new releases, promotional giveaways and various other goodies. At present the club is still in the planning stages, so send a stamped self addressed envelope to Laurence Guinness, Island World Communications, 40 St. Peter's Road, London W6 9BD, and he'll send you the details when they become available.

conTanimeT

is the name chosen by ringleader David Row and his merry band of rapsclions for the UK's third anime convention (come on, California, we're leaving you behind!), to be held in Birmingham, West Midlands, on October 3 & 4, 1992. conTanimeT will be building on the success of ANIME DAY; for many fans in the South and South-West it's easier to

get to Birmingham than Yorkshire, and for European fans there's the advantage of an international airport. For full details send an sae or 2 IRC's to the treasurer, DENZIL BROWN, 20 FIELDRIDGE, STONEY LANE, SHAW, NEWBURY, BERKSHIRE.

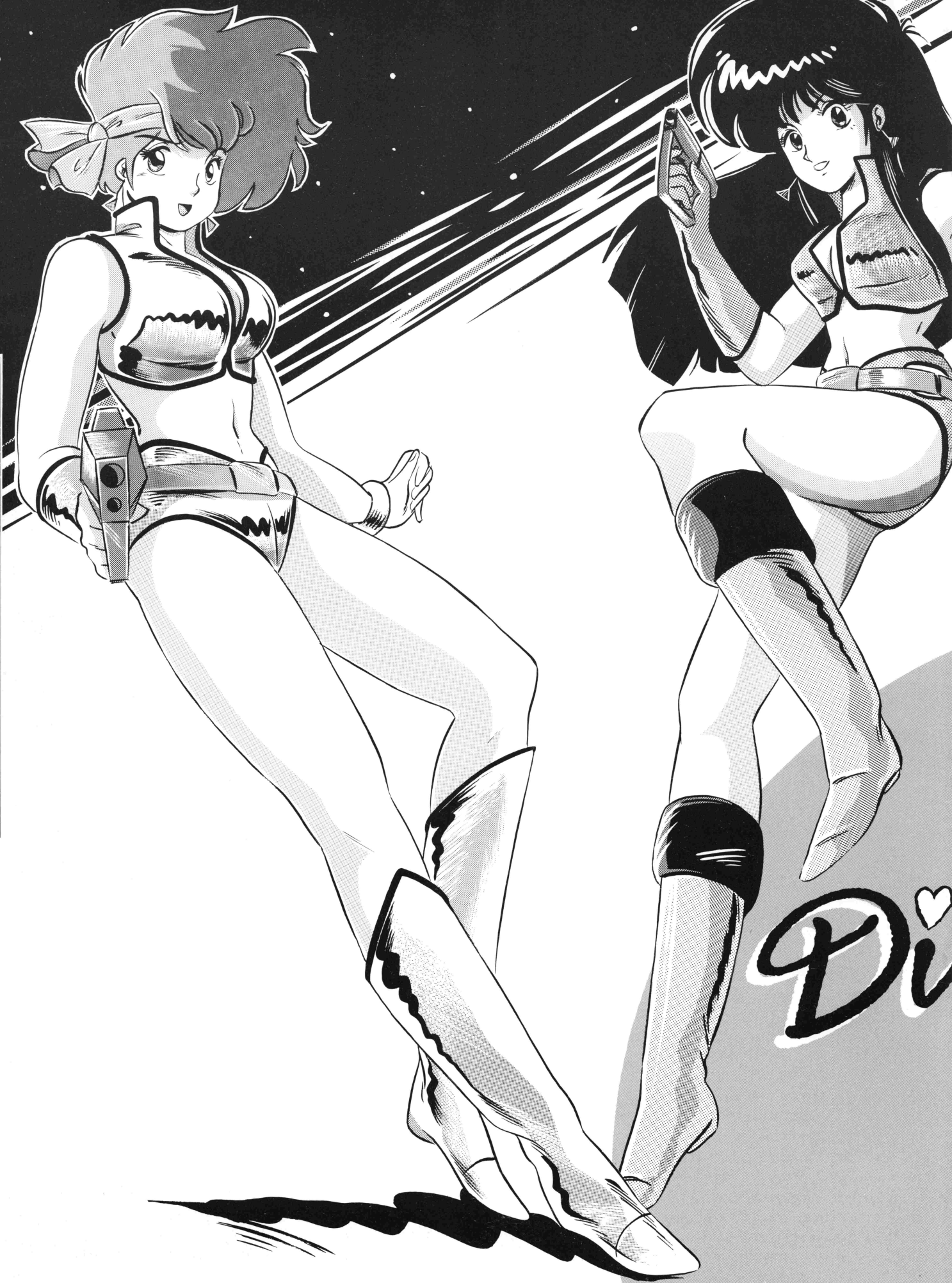
ANIME DAY 0092 – CON IN THE POCKET

Was reported a great success by everyone attending (this included fans from France, Italy and the USA as well as all parts of the UK). The Sheffield team, headed by chairman Darren ROBODAZ Ashmore ran four video streams, two quizzes, two talks, an art and model show and a packed dealers' room. The talks by ANIME UK Editor Helen McCarthy, were very well attended and revealed an interest in anime going beyond the usual girls'n'guns stereotype. The social side of the con was lively and frequently chaotic – all in all a wonderful weekend. As we left, the committee, in the usual style of con committees, were muttering “never again”...soon we hope to bring you details of their plans for ANIME DAY 3.

STOP PRESS FANS STEAL GODZILLA!

Toho Studios announced on March 17th that the latest Godzilla suit, 13 feet of green rubber menace, has been stolen from its premises along with various other monster props. Toho blames Godzilla fans. Given the small size of most Japanese houses we wonder whether even the keenest Godzilla fan has room to hide a 13-foot-tall monster suit, but it looks as though Tokyo has a temporary reprieve from demolition, until the suit is returned or a replacement made.





Di



Take two girls, add a genetically engineered cat, some heavy duty firepower, a couple of exceedingly sparse costumes and a whole heap of trouble and you could just possibly come up with a successful anime series. Problem is someone's already done it.....

In the beginning, there was the WWWA: the Women's World Wrestling Association.

Haruka Takachiho was, in addition to being the founder of Studio Nue, mecha and character (chara) designer to almost every SF anime series of the last twenty years, an ardent fan of women's professional wrestling. Particular favourites were the Beauty Pair and the Crush Gals. So when, in 1977, he teamed up with chara designer extraordinary Yoshikazu Yasuhiko (Arion, Giant Gorg, Gundam, Raideen and Venus Wars) to create a new type of SF hero, he drew the name from one of his own favourite pastimes. Thus, the Crush Gals gave rise to the Crushers and his new protagonist, Crusher Joe.

Unlike previous heroes, the Crushers were mercenaries who performed their heroic deeds for the most selfish and practical of reasons: it paid well and there was no shortage of work to be done. In a

departure from tradition, Crusher Joe was not an anime or manga series, but a series of illustrated SF novels. The new space opera was so successful that in 1980 Takachiho and Yasuhiko decided to try it again, this time with two female protagonists. This time, it was the Beauty Pair who inspired the name of what was to become one of the most popular series of all time, the Dirty Pair.

Set in AD 2141, twenty years before the Crusher Joe series, Dirty Pair chronicles the misadventures of Kei and Yuri, a pair of 19-year-old "Trouble Consultants" for the WWWA: the Worlds Welfare Work Association, a sort of insurance/protection agency that, like the Crushers, were heroes for hire. The WWWA walked a fine line between government agency (it was officially a public body of United Galactica, with access to government files and



Dirty Stormy Destiny

A DECADE OF THE DIRTY PAIR

material resources) and private corporation (it accepted assignments for profit and charged outrageously for its services). "We will solve any problem for you," it promised. "Call 3WA-59634." The call was free, but anything thereafter would cost you dearly. WWWW was literally a cutthroat business, whose profit lay in taking a percentage of the number of other people's chestnuts they were able to pull out of the fire, usually while under fire.

Kei and Yuri, newly graduated from United Galactica's University of Mezuil where they'd met and become inseparable friends, were recruited by the WWWW (pronounced "3-W-A") because they had a psychic power that manifested only when the two of them joined hands. This was their only documented special talent. Kei was a tanned, redheaded firebrand, loud and aggressive; Yuri a pale, brunette wallflower, dainty and shy. Neither was quite what she seemed and either was capable of incredible mayhem at a moment's notice.

They were code-named "Lovely Angels" and teamed with a giant panther-like alien, one of the last of his kind, named Mugi ("Dark Destroyer"). They were given an 80-meter-class warp-capable vertical-lander spaceship, Lovely Angel (registry code "Amor") and a license to kill. Unfortunately, the Lovely Angels' ESP never warned them about the impending disasters that always seemed to occur in their wake. Although United Galactica's central computer always cleared them of any wrongdoing, the Lovely Angels seemed to destroy everything they

touched. Almost immediately, they became known throughout the galaxy as the "Dirty Pair". harbingers of doom, the cure that was worse than the disease. Takachiho only wrote three Dirty Pair novels: Dirty Pair's Great Adventure (1980), Dirty Pair Great Change (1983) and Dirty Pair's Great Battle (1985). The first Dirty Pair novel was translated into English in 1987 by David Lewis as The Great Adventures of Dirty Pair. This first novel was narrated in the first-person by Kei herself, her descriptions of herself and Yuri anything but modest. In particular, the Pari's abbreviated silver uniforms, modeled on the two-piece Danskins worn by their pro-wrestler namesakes, were described in loving detail. Takachiho even had a rationalization for the trademark outfits: they're actually invisibly transparent skintight spacesuits silvered to opacity for modesty's sake. But the silvering was expensive, you see, so it's used sparingly...

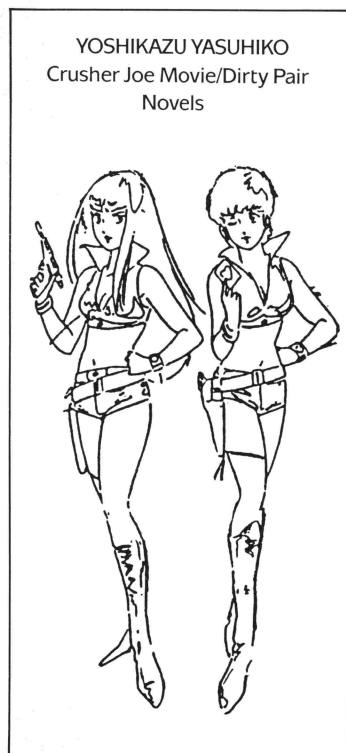
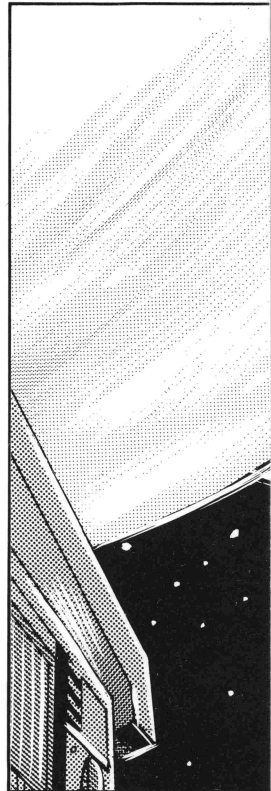
(Yeah, Takachiho-san, sure, but what about those open collars, huh? And how about those boots?)

Yasuhiko supplied four full-page B&W interior illustrations, plus a four-color cover. The uniforms were silver halters with triangular flared collars, silver V-cut briefs and knee-length silver boots with 4-inch heels. The boots were laced up the front (unsurprisingly, just like those of the Beauty Pair) and the briefs were decorated with silver studs down the sides. Kei did not wear a headband, but both Yuri and Kei wore ribbon-like scarves

(red for Yuri, blue for Kei) on the cover. both women looked much more mature in these illustrations than they would later in the anime. Kei was armed with a Stoner M-60 assault rifle, a Gerber Mark II commando dagger and a couple of handgrenades; Yuri with a pearl-handled, nickel-plated .45 Colt automatic. Both stowed these "accessories" in olive-drab ALICE (All-purpose Light-weight Interchangeable Carrying Equipment) harness worn about their shoulders, rather than in holsters. (An anachronism allowed by artistic license; Yasuhiko liked to use variations on authentic military hardware

Girls just want to have fun. ▶

Over the years, Kei and Yuri have gone through a fair amount of changes in both their appearance and costumes. ▼



whenever possible.)

Yasuhiko's chara design can be seen in a cameo appearance in the 1983 *Crusher Joe* movie, about a minute's worth of screen time in four 15-second installments, as the drive-in movie at which the Crushers meet with President Maldora to discuss how best to deal with the Murphy space pirates.

Yasuhiko's style was quite apparent in even this brief segment, with Kei looking like a short-haired Miranda Cocker of *Venus Wars* and Yuri looking like a black-haired *Crusher Alfin*. (For that matter, Alfin wore an abbreviated outfit remarkably like

who'd worked with Yasuhiko on *Giant Gorg* and had just finished Rumiko Takahashi's highly successful *Urusei Yatsura*. It was the influence of the latter that resulted in the comic turn taken with the *Dirty Pair* TV series and, to some extent, every anime version since.

Hosono's uniform designs added a single elbow-length glove to the basic halter/shorts/boots design, worn on the right arm, with a bracelet and "armlet" (actually a coiled electric whip/grappling line) on the left. The collars were now square and upturned, the briefs were expanded to hot pants with crescent cut-outs over the

times almost terminally cute, and their behaviour more adolescent. Kei's bangs puffed out in front like Woody Woodpecker's topknot, somewhat contained by the now-trademark headband; Yuri's hair turned indigo blue and the "spears" of hair in front of her ears extended to a length worthy of *Urusei Yatsura's Lum*.

The biggest change wasn't in the *Pair* themselves, but in their mascot/pet/partner. *Mugi* was now *Mughi* or, more precisely, *MUGHl*: Military Utility Genetic Higher Intelligence. No longer a sentient feline alien, *Mughi* was now a genetically-



the *Pair's* WWA uniforms in the disco fight scene earlier on in the film.) Unfortunately, Yasuhiko was busy with *Arion* and *Giant Gorg* when the *Dirty Pair* TV series went into production at Sunrise in 1985, so the chara designs were done by his protégés, Fujihiko Hosono and Tsukasa Dokite.

Hosono, who'd drawn the manga versions of the *Crusher Joe* novels, worked up the model sheets and introduced the new uniforms, including Kei's trademark headband. The actual chara designs for the series itself were done by Dokite,

hips, the heels were a more practical height and each item was trimmed with neon-red piping. Yuri's uniform was chrome-yellow; Kei's pale chartreuse. To further differentiate the two, Kei's boot-tops were angled to a point in front while Yuri's were cut straight across and folded down to reveal a neon-red lining. Yuri carried a small "lady's" blaster, holstered on the right hip; Kei a large "carbine" blaster, holstered on the left, butt forward. The girls (they hardly looked like grown women any more) were much more chan-like in both face and figure, at

engineered construct, custom-made for the *Pair* by the WWA's Cueballstein Research Laboratory. But, like everything else connected with the *Pair*, *Mughi* didn't turn out as planned. This point is brought home graphically in *Dirty Pair OAV #1a* (#1), in a "concept" diagram of a lean-and-mean feline *Mughi* taped up beside a snapshot of the real thing in Doctor Cueballstein's lab. (Kei and Yuri have code names, code numbers and civil service



Kei

(Voice: Kyoko Tongu)

Planet of Birth: Niogi

Date of Birth: 27 November 2121

Age: 19½ Earth years

Height: 171cm (5'5½")

Weight: 54kg (119#)

Measurements: 91-55-91cm (36-22-36")

Hair: Red

Eyes: Brown

Blood Type: A-Positive

Education: University of Mezuil

Occupation: WWA Trouble Consultant

Code Name: Lovely Angel

Code Number: 234K

Civil Service Number: 101761



MUGHI

Mughi

(Voice: Studio Nue)

Planet of Birth: Topulos

Date of Birth: 1 April 2138

Age: 3 Earth years

Height: 300cm (9'10")

Weight: 250kg (550#)

Measurements: 150-180-150cm (60-72-60")

Hair: Dark Red/Black

Eyes: Yellow

Blood Type: X-Negative

Education: Cueballstein Research Labs

Occupation: Military Utility

YURI

Yuri

(Voice: Saeko Shimazu)

Planet of Birth: Yocha

Date of Birth: 18 March 2122

Age: 19 years

Height: 168cm (5'6")

Weight: 51kg (112#)

Measurements: 88-54-90cm (38-21-35")

Hair: Blue-Black

Eyes: Hazel

Blood Type: A-Positive

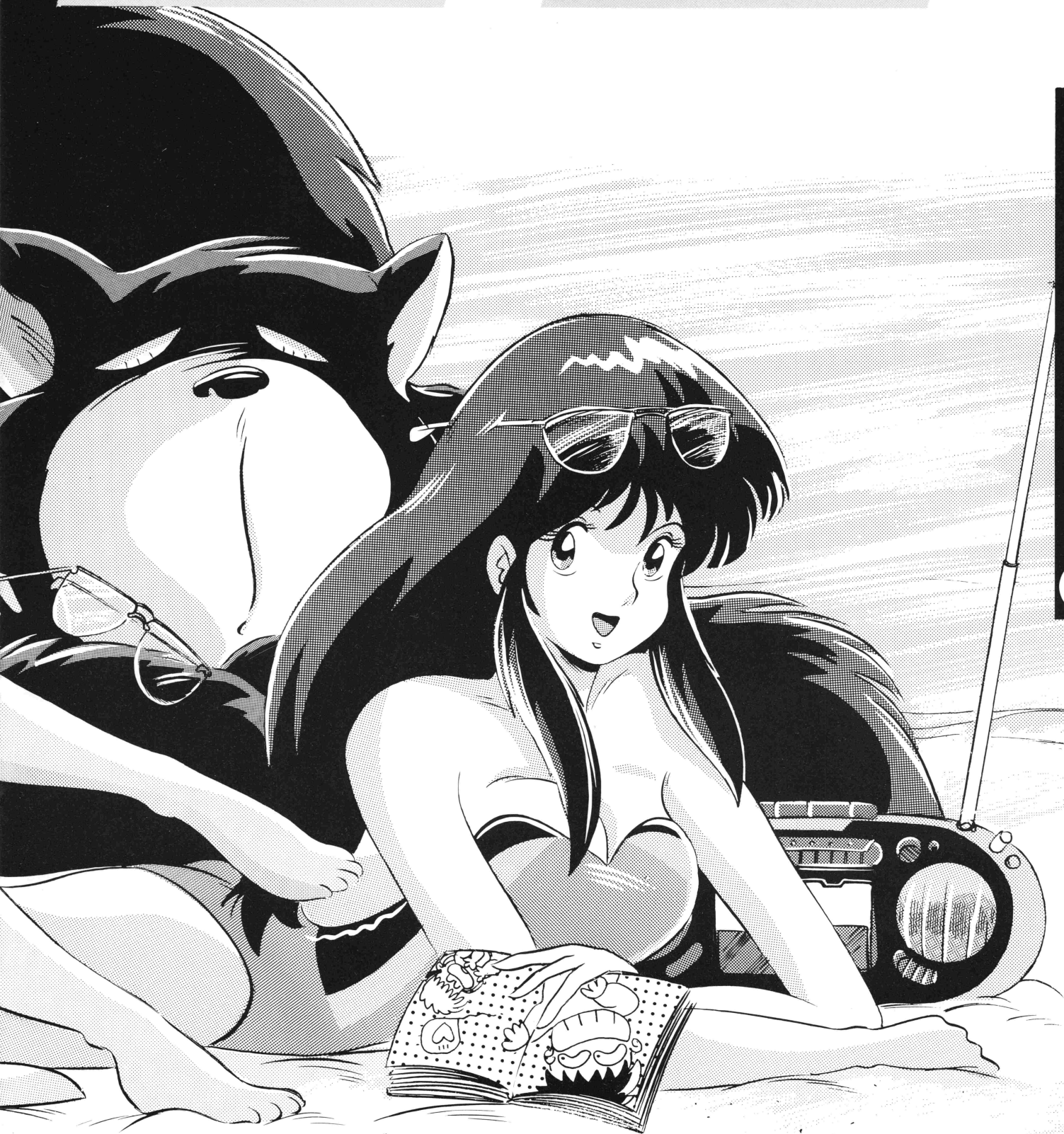
Education: University of Mezuil

Occupation: WWWA Trouble Consultant

Code Name: Lovely Angel

Code Number: 234Y

Civil Service Number: 101161



numbers, but to date no surnames for the Pair have ever been given. This has led to fannish speculation that the Pair might actually be genetically-engineered bioroids, perhaps from the same labs that produced Mughi.)

Yasuhiko's Mughi had been a sleek black panther with tentacles in place of ears that allowed him to detect and control electromagnetic fields. Dokite's Mughi looked like a cross between a house cat and a grizzly bear, as wide as he was tall, with a bushy tail almost as big as the rest of him. His fur went from black to chestnut, a dark burgundy red in highlight, and he was threatening only to those who didn't know what a pussycat he really was (i.e., everyone but the audience and the Pair themselves). The "Dark Destroyer" had gone from unholy terror to comic relief, a sacrifice to the cult of cuteness. The ESP showcased in the novels was ignored in the series. Yuri and Kei were simply hapless Trouble Consultants, the Odd Couple of the WWWW. The series played up their yin-and-yang duality, contrasting the temperamental red-headed masculine Kei with the cool blue-haired feminine Yuri, a distaff Starsky & Hutch or Butch Cassidy & The Sundance Kid. (Dirty Pair #8 even parodies the ending of Butch & Sundance, with the Pair in freeze-frame as they attack against impossible odds.) A cute robot, Nammo, was added for no particular reason; possibly it was supposed to be the prototype for Dongo, the "mabot" that would serve as the Crusher's mascot twenty years later. Adventure, glamour and mystery remained the keynotes of the series, but it all took a back seat to comedy, mostly slapstick. (The original inspiration wasn't forgotten, as the Beauty Pair/Crush Gals appeared under the alias "The Elegants" in Dirty Pair #4.)

Dirty Pair was not an immediate success, lasting only twenty-six episodes, the last two of which were not aired on its initial run. Then, in December of 1985, Nippon Sunrise released its first entry into the then-new Original Animation Video (OAV) market with an original Dirty Pair story especially commissioned from Takachiho, *Affair of Nolandia*. This time, the character designs were more faithful to the original, with a black-furred Mughi and no slapstick. The uniforms remained the same, although Kei's was now a pale lavender and she didn't wear the headband until near the end, when the Pair confronted Olin in his office. The



▲ From the English language 'The Great Adventures of Dirty Pair' (1987), the girls 'pet' Mughi comes across as rather more fearsome than we were to later see in the anime version.

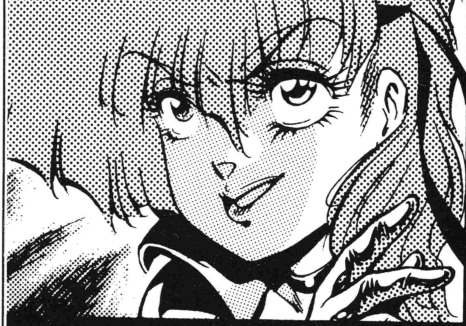
storyline was darker and grittier, with the Pair following a trail of murder and deceit to a secret that threatened the entire United Galactica. The Pair also manifested their ESP powers in the opening scene, receiving a clairvoyant vision of the ESPer child Metheny while enroute to Nolandia. This would be the only time their ESP powers were used in any of the anime. The Nolandia OAV apparently had just the right mix of elements. It was so well received that Sunrise released the two unaired final Dirty Pair episodes on video under the title *From Lovely Angels With Love*. This was soon followed by the entire series, which was released in eight sets of three episodes each: Dirty Pair

Dirty Pair Wink Edition and Dirty Pair Final Edition. Just as Star Trek became popular in re-runs after its cancellation by NBC, so Dirty Pair became a sensation in video after it, too, was off the air.

The newfound success of the Pair paved the way for the 1987 feature film Dirty Pair, known to most American fans as Project EDEN. This tried for a balance between the flashier look of the TV series and the more serious flavour of the Nolandia OAV. It also marked another round of changes in the design of the uniforms, establishing a definitive look for the anime versions of the Lovely Angels. Kei's uniform was now white with metallic highlights (read: "silver"), Yuri's metallic yellow (read: "gold"); both were trimmed with black piping. The collars were now closed, mandarin-style, leaving a diamond-shaped window on a more prominent cleavage (debate continues as to whether it was the uniforms that shrank or the women who, uh, enlarged), lending credence to the original novel's claim that the uniforms were actually partly-opaque transparent bodysuits. Yuri's



Masterpiece Edition, Dirty Pair Birthday Edition, Dirty Pair Special Edition, Dirty Pair Mystery Edition, Dirty Pair Birth Edition, Dirty Pair Great Search Edition,



ALREADY SHOWN SOME PRETTY OBVIOUS REACTIONS AROUND, ah, ATTRACTIVE WOMEN--

--SUCH AS MYSELF.

DROP US INTO HIS APPROXIMATE LOCATION, AND I BET IF HE SAW US, HE'D DEFINITELY DO SOMETHING TO BLOW HIS DISGUISE!

OCH, AS IF THE LAD CUD HELP IT!

WAAIT A SEC, KEI--



AYE...

IT MIGHT WORK, A' THAT.

KEI...!

ALL RIGHT, THIN-- LET'S DO IT.

W'HA EM SENE DETE GRAV



STILL THEY'LL YE T' HON ON HIP

AH DINNAE ABOOT THAT...

AW, C'MON!

WE'VE BEEN ON THIS SINCE

BESIDES, THAT WAY CORY'LL HAVE SOMETHING GOOD TO WRITE ABOUT US...

glove was switched to her left arm and her bracelets to the right, so that her uniform was now a mirror-image of Kei's. The fold-down tops of Yuri's boots were now gold; Kei's boot-tops now slanted up to a point in back. Yuri's blaster shrank to something only a little larger than a derringer; Kei's "carbine" grew enormously.

The EDEN designs were apparently the "final cut" on the uniforms, which were carried forward through the five volumes (ten half-hour episodes) of the 1989 Dirty Pair OAV series and 1990 OAV feature Conspiracy Of Flight 005 with only a single change: Yuri's uniform turned silver-white in the OAV series, distinguished from Kei's only by the mirror-imaged gloves and accessories and the fold-down boot-tops, now in hot pink. This actually brought them more in line with Takachiho's original concept, but apparently it proved unpopular with the fans, because Yuri was back in gold in Flight 005.

Meanwhile, here in America, the Eclipse/Studio Proteus Dirty Pair comic book made its debut in 1988 with yet another uniform design. Or was it?



DIRTY STORMY DESTINY

Reproduced with the kind permission of Toren Smith ©1991 Adam Warren and Toren Smith

Adam Warren and Toren Smith's version of the pair from 'A Plague of Angels' (1990/91). Whilst retaining that all important 'bimbo factor' this version owes a lot more to Takachiho's originals than you might think.





Toren Smith and Adam Warren of Studio Proteus had consulted with Haruka Takachiho and previously read his books, both in the original Japanese and David Lewis' translation. The debut series Biohazard was narrated by Kei and the Pair wore silver uniforms that lacked only the silver studs on their V-cut briefs and laces on their boots to match Yasuhiko's original illustrations in all their metallic splendour. The 4-inch heels were back, as were the ALICE harnesses, and the Pair even wore ribbon-like chokers. The only alterations were the silver gloves, now biker-style on both hands, and Kei's headband, now all but lost in her shaggy red mane. It was the Pair's original regalia, updated by Adam Warren in his own style. (In recent issues, the uniforms have taken on a chrome-like mirror finish that literally outshines the original design.) Mughl was also restored to his original sleek, black predatory image, albeit with bat-wing ears and catfish tendrils, courtesy of an all-new chara design by fellow Dirty Pair fan and comic artist Lela Dowling of Eclipse's Fusion.

Despite the popularity of the novels and anime, there has never been a manga version of the Pair, with the possible exception of the 6-page "Dirty Pair Original Comic" that was published in the back of the Dirty Pair Mook. (A "Mook" is a format peculiar to the Japanese, a magazine-book.)

Eclipse/Studio Proteus has filled that void with its original English-language Dirty Pair comic book series. It is one of the few American pseudo-manga series worthy of its source material.

There's an interesting aside in Dirty Pair Book Three: A Plague Of Angels. During an interview conducted in part at a karaoke lounge, a drunken Kei reveals a "shoggin" secret: the Pair's putative ESP, for which they'd been recruited by the WWWW, was all a hoax. Kei and Yuri had used a party trick they had jointly developed after reading a book on psychic fakery; they weren't ESPers at all! This is a direct contradiction of both the novels and the OAV feature *Affair Of Nolandia*. The original novel Dirty Pair's

Great Adventure went to great lengths to make the point that clairvoyance was not only the talent for which the Pair were recruited by the WWWW, but also about the only real talent the two possessed, except perhaps their knack for unintentional destruction of innocent bystanders and large areas of valuable real estate. (Kei also went out of her way to deny that she and Yuri were anything more than "Just Good Friends"...but I digress). In Nolandia, the Pair manifest their ESP talent in the opening scene with a vision of Metheny while they're enroute to Nolandia and, later, in their acceptance of the dreams the ESPer Metheny projects to them in the wilderness.

The ESP angle was apparently dropped after Nolandia, as there's no mention of it throughout the TV series and OAVs that followed, unless you want to count the eerie visions of death that preceded the attacks in Dirty Pair #5. I suspect that it would've complicated things for the writers if they'd had to explain why the Pair's ESP didn't warn them of this or that. (The Pair's trademark "Bloody Card" also got short shrift, being used rarely, possibly because it was too bloody for prime time, at least in a show purporting to be a comedy series. The Eclipse/Studio Proteus Dirty Pair comic books came up with a clever way around the problem, with a tip of the hat to Rocky & Bullwinkle: "The Bloody Card?! But...it never works right!" In Dirty Pair OAV #3 (#6), it's used to comic effect by being wielded exclusively by the elderly Senior Trouble Consultant, Madame Barre.)

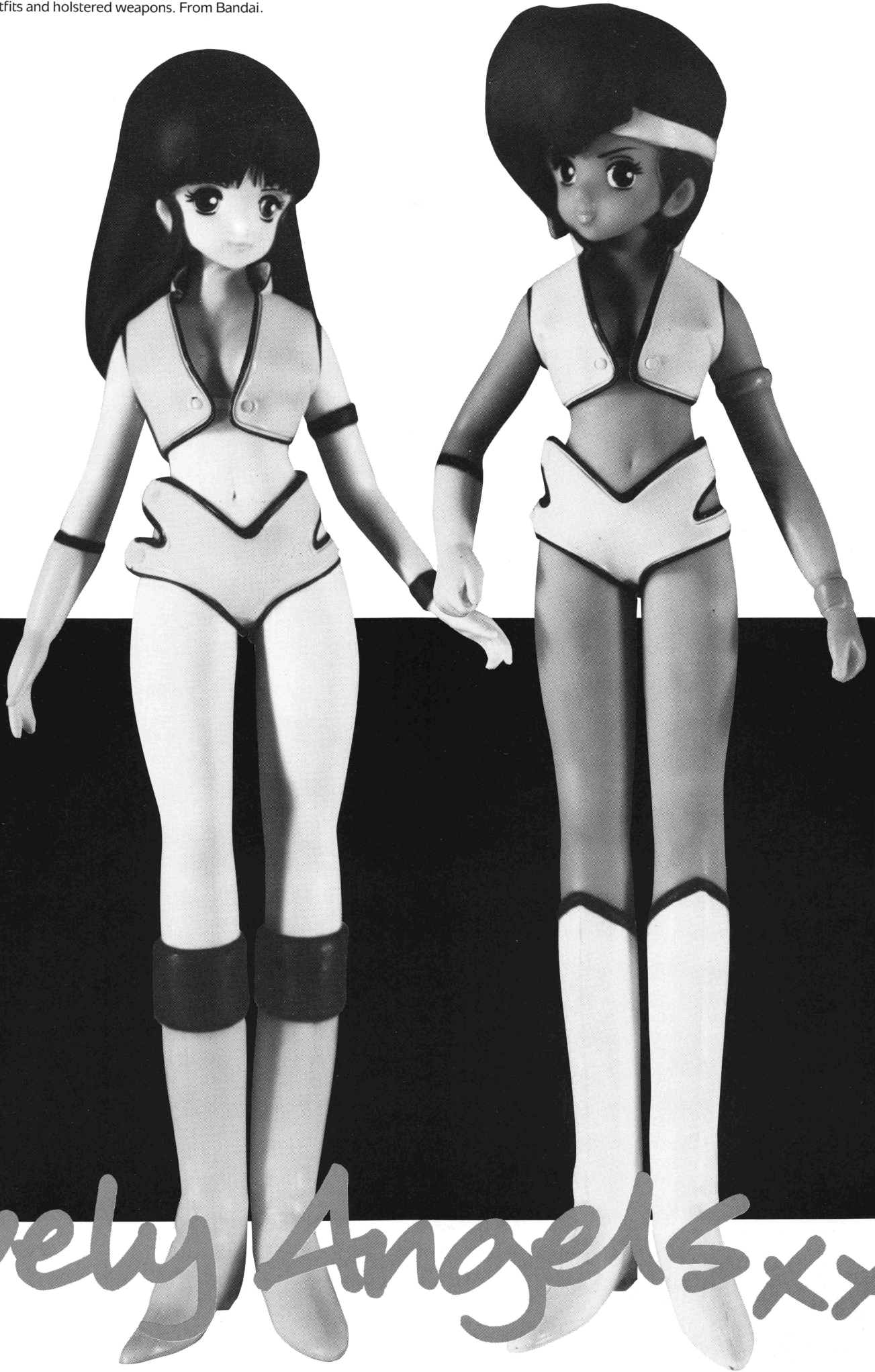
The contradiction between the American comic book storyline and the original concept can hardly be accidental given the degree of continuity displayed elsewhere, so this may have been an attempt to dump the ESP business, with its attendant plot line headaches, once and for all. The lack of ESP certainly hasn't hurt the Pair's popularity in any way.

On the other hand, maybe their psychic talent was plain old-fashioned hard luck. The Pair might've lacked ESP, but they were certainly Grade-3WA, Bloody-Card-carrying jinxes!

完

We are L

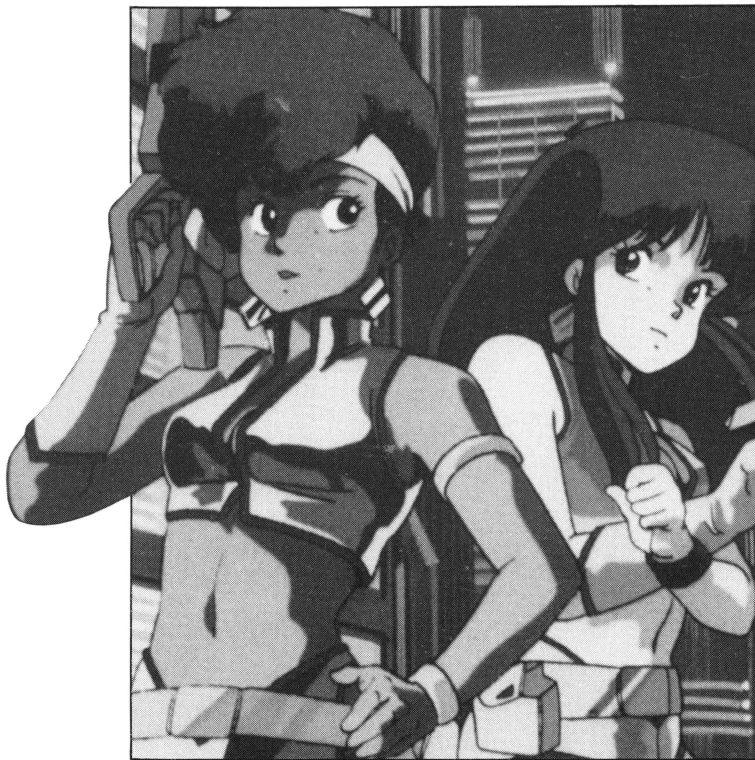
Just think, a pair of your very own. These two soft vinyl dolls came with ▼ detachable outfits and holstered weapons. From Bandai.



lovely Angels xx

DIRTY PAIR

ANIMATION SERIES CHECKLIST



Dirty Pair #12: Little Dictator! Don't Touch This Secret
 Dirty Pair #13: What?! Our Fair Skin Is Getting Filthy
 Dirty Pair #14: Pandora's Box? The Election Hides A Killer
 Dirty Pair #15: Dig Here, Kitty! The Reward Comes In The End
 Dirty Pair #16: Leave It To Us! WWWA Is A Great Career
 Dirty Pair #17: Come Out, Come Out, Mister Assassin!
 Dirty Pair #18: Excuse Us! Gangway! Coming Through!
 Dirty Pair #19: After The Same Guy! A Love/Hate Relationship

Catalog #70028-78 – Dirty Pair Mystery Edition (Y7,800)
 Catalog #70029-78 – Dirty Pair Birth Edition (Y7,800)
 Catalog #70030-78 – From Lovely Angels With Love (Y7,800)
 Catalog #70038-78 – Dirty Pair Great Search Edition (Y7,800)
 Catalog #70039-78 – Dirty Pair Wink Edition (Y7,800)
 Catalog #70040-78 – Dirty Pair Complete Edition (Y7,800)

Episode Guide: 1989 OAV series

Dirty Pair OAV #1a (#1): Prison Revolt! We Hate Stubborn People
 Dirty Pair OAV #1b (#2): Count Us Out! Ultimate Hallowe'en Party
 Dirty Pair OAV #2a (#3): Challenge To The Gods! We're Not Afraid Of Your Divine Wrath
 Dirty Pair OAV #2b (#4): They're Only Kids?! Wargamers Must Die
 Dirty Pair OAV #3a (#5): And Then No One Played
 Dirty Pair OAV #3b (#6): What? A Surprise Seaside Wedding Panic
 Dirty Pair OAV #4a (#7): Rigged Ring? Revenge Of The Muscle Lady
 Dirty Pair OAV #4b (#8): This Girl Is My Elder! Sleeping Beauty
 Dirty Pair OAV #5a (#9): Slaughter Squad! Red-Eyed Hell Signal
 Dirty Pair OAV #5b (#10): Evil Speaks For Itself! Space Truckers



References

Dirty Pair Mook, 1986, Animate, ISBN 4-943966-01-2 (Y1,000)
 Affair of Nolandia Anime Film Comic, 1986, Kindaieiga-Sha, ISBN 4-7648-1327-1 (Y750)
 The Great Adventures of Dirty Pair, 1987, Kodansha English Library, ISBN 4-06-186030-5 (Y460)
 Dirty Pair Cinema Book, 1987 (Y1,000)
 Dirty Pair #1-4, 1988-1989, Eclipse/Studio Proteus (\$2.00 each)
 Dirty Pair: Biohazard, 1989, Eclipse/Studio Proteus (\$11.95)
 Dirty Pair II #1-5, 1989-1990, Eclipse/Studio Proteus (\$2.00 each)
 Dirty Pair II: Dangerous Acquaintances, 1990, Eclipse/Studio Proteus (\$11.95)
 Dirty Pair Book Three: A Plague Of Angels #1-5, 1990-1991, Eclipse/Studio Proteus (\$2.00 each)
 Dirty Pair Book Three: A Plague of Angels, 1991, Eclipse/Studio Proteus (\$11.95)

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Episode Guide: 1985 TV Series

Dirty Pair #1: We'll Teach You How To Kill A Computer
 Dirty Pair #2: Do Lovely Angels Go For Hairy Chests?
 Dirty Pair #3: Selfish Love Is Like Russian Roulette
 Dirty Pair #4: Following The Scent Of Cheesecake & Death
 Dirty Pair #5: Cleardose Heartbeat
 Dirty Pair #6: Lots Of Danger, Lots Of Dummies
 Dirty Pair #7: Escape Run! Bet Your Life In The Name Of Love
 Dirty Pair #8: I Must Do It! Love Makes A Woman Explode
 Dirty Pair #9: Hire Us! A Woman Makes A Great Bodyguard
 Dirty Pair #10: What?! We're The Terrible Kidnappers?
 Dirty Pair #11: Oh-oh! Dresses And Men Are Better When New

Dirty Pair #20: Rhythm & Blues Is The BGM Of Murder
 Dirty Pair #21: You're Kidding! 463 People Disappear (Pt.1)
 Dirty Pair #22: We Did It! 463 People Reappear (Pt. 2)
 Dirty Pair #23: Nervous? Our Magnificent Revenge
 Dirty Pair #24: This Mansion Is A Dangerous Address
 Dirty Pair #25: What!?! That Nice Boy Is The Terminator?
 Dirty Pair #26: Seriously, The God Cannon Is Our Only Way Out

1987 Video Series – VAP Video

Catalog #70017-28 – Dirty Pair Masterpiece Edition (Y7,800)
 Catalog #70022-78 – Dirty Pair Birthday Edition (Y7,800)
 Catalog #70023-78 – Dirty Pair Special Edition (Y7,800)



Fist Of the North Star

FIST OF THE NORTH STAR is the film chosen to follow the runaway success of *AKIRA* and launch ISLAND WORLD COMMUNICATIONS' new MANGA VIDEO label. It is the English-dubbed version (from Streamline Pictures) of the Japanese film *HOKUTO NO KEN*, which was in turn based on the hugely successful tv series and manga of the same name.

In the original, martial arts expert Kenshiro spends 186 episodes defending the right and trying to free his fiancée from the clutches of an evil lunatic in the sort of post-apocalyptic world in which *MAD MAX* would feel perfectly at home. The film version condenses the whole story into a highly enjoyable action-adventure romp full of hokum – which may provoke sneers from serious martial arts aficionados, especially in the dubbed version. This ignores all the careful explanation of the various characters, rivalries, martial arts schools and techniques included in the Japanese original in favour of the “never mind character development, who cares why the heads explode, it’s fun!” school of script translation.

Kenshiro is obviously based on the strong-and-silent “Man with No Name” hero of the spaghetti western, since this stereotype was lifted more or less wholesale from the samurai dramas of Japanese directors. Ken has come full circle in *FIST OF THE NORTH STAR*. The film will leave any western buff with a recurring sense of déjà vu as shot after shot lifted from a familiar source tugs at the memory. The use of other western staples, including the poor and downtrodden peasants, the cheeky young sidekick and the cute kid complete with even cuter puppydog, wakes similar echoes.

Despite the shortcomings of the script, *FIST OF THE NORTH STAR* is well worth adding to your collection. The animation is good, though not in the same class as *AKIRA*, the pace is fast and there are some wonderfully funny moments in which cherished canons of the martial arts genre are geyed with devastating effect.

Measured against the best of Japanese animation it isn't among the alltime greats, but great movies don't always go down well on a Friday night with a takeaway meal. *FIST OF THE NORTH STAR* was made for the Friday night curry run, so instead of watching yet another Jackie Chan give Ken and friends a try. You won't be disappointed.

STEVE KYTE'S

A TO Z

OF ANIME

A

Not the most original of titles, I fear, nor the most accurate, so before we wade in, a few words about the aims of this article:

A quick glance will show that this isn't an A-Z listing of anime film/OAV/tv titles (a pretty damn massive undertaking!) but rather a bit of a mish-mash of information which is intended to be a quick reference point for all new anime fans. If you've read Anime UK Magazine and thought "what the **** is an OVA – or an OAV for that matter?"; then, hopefully, this series of articles will help. Most entries fall under one of four basic topics:

ANIME JARGON

Some of the names, terms and abbreviations which keep cropping up in the magazine's pages. The Japanese love playing with words and their meanings – easy to do when your native language has 3 different alphabets and a single word is open to multiple meanings depending on the context in which it's used. This wordplay extends to English as well – they love incorporating English words into their language, condensing them or inventing catchy abbreviations of which 'anime' is itself an example.

COMPANIES

A whirlwind guide to the organisations (large and small) here, in the US and in Japan, which are responsible for making, showing, translating, marketing and mangling the anime we love.

PEOPLE

Just a sampling, of course, but hopefully most of the anime folk whose names you might encounter in these pages. Not full biographical details, just a very brief note on what they do and some of the stuff they've worked on. For manga writers/artists I've only listed material which has appeared in English. Lastly.

TRANSLATED TITLES

All the English language versions of anime I could track down, along with their original Japanese titles, the good, the bad and the downright puke-inducing! Hopefully this might help if you pick some obscure tape at a car boot sale or some such and think "hmn, looks a bit Japanese, I wonder what it was?" Space is also a problem and so entries are short, though many may be supplemented in future issues of Anime UK Magazine by other fuller features. Finally (at last!) this A-Z is obviously not comprehensive and I don't claim it to be 100% error-free either. If you can add any info to the entries, correct any inaccuracies or know any words or terms we've missed, drop me a line and we can add updates in future issues of Anime UK.

Well on with the show. I hope you find it useful!

ACADEMY PRODUCTIONS

Japanese production company, made the SPACE CRUISER YAMATO tv series and films.

A-CLUB

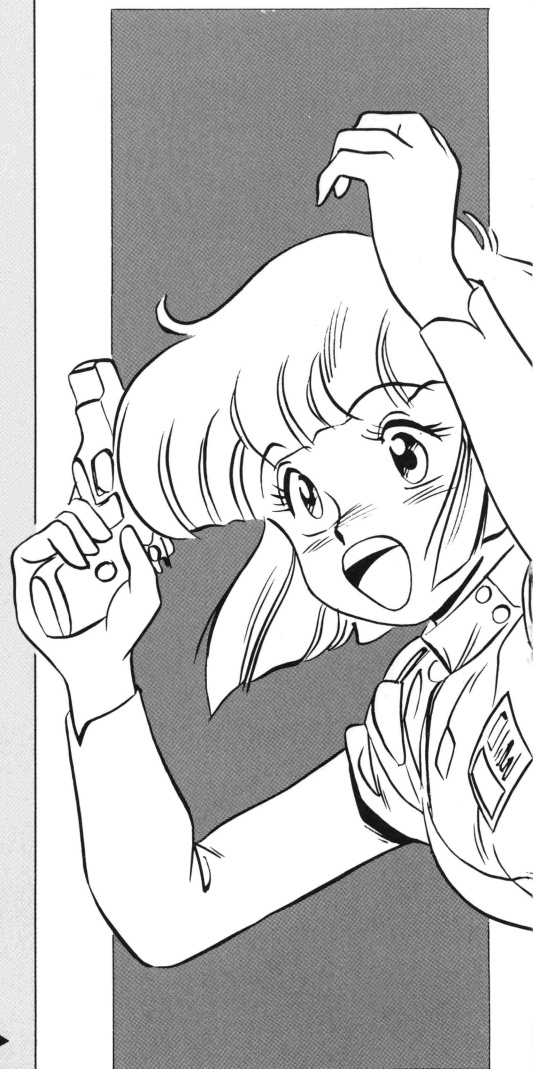
Fortnightly Chinese language anime magazine, produced in Hong Kong; covers a wide range of anime, manga and modelling subjects, rips off latest pics & info from the Japanese magazines. Available from Chinese bookshops, CANNON & CO, 18 Newport Place WC2, 071-437 7157, stocks it. Current price \$HK20, £3.30

AMANO, YOSHITAKA

Character designer/illustrator. His charas include the 'GATCHAMAN' team, Yellow (Dancer) Belmont from GENESIS CLIMBER MOSPEADA (aka ROBOTECH – The New Generation), Vampire Hunter 'D' and the 'SRUNGLE' team.

ANIMAG

US magazine on anime & related topics, very nicely produced and highly recommended. Not easy to find in the UK but available from some specialist shops like Sheffield Space Centre or on subscription from the publishers.





◀ The enigmatic Vampire Hunter D by Yoshitaka **AMANO**

ANIME

What this is all about! Pronounced AN-EE-MAY, basically ANIMATION without the 'TION', Japanese catch-name for animation.

Tezuka's **ASTROBOY**. For the ultimate fan there's always the 47 laserdisk Astroboy collection.



ANIME COMICS

Not true comics as such, but paperback-size books which tell the complete story of an anime film or tv episode in 'photonovel' format, ie frame blowups, presented in comic strip form with word balloons. Several Japanese publishers do them, best known over here is probably KODANSHA.

ANIMEIGO

US video company producing English subtitled versions of anime for home video sellthrough in the States (not over here though they will do UK mail order).

Titles include METAL SKIN PANIC: MADOX-01, BUBBLEGUM CRISIS/CRASH and RIDING BEAN.

APAs

Acronym for Amateur Publishers Association or Amateur Press Alliance. A limited number of people publish a magazine by and for themselves only; each member contributes material to the zine by sending copies to the Official Editor (OE) who collates all contributes and mails a copy to each member. APAs exist for most sf/fantasy subjects; some are general in focus while others deal with one genre or even one show. There are plenty of anime APAs in the US (some of which welcome overseas members) but so far none in the UK.

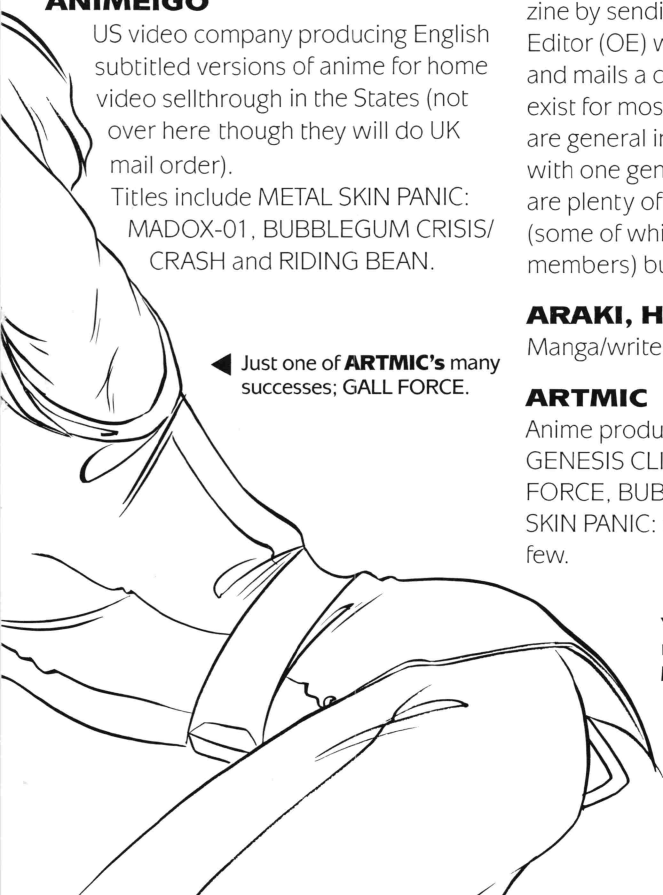
ARAKI, HIROHIKO

Manga/writer/artist on BAOH.

ARTMIC

Anime producers of MEGAZONE 23, GENESIS CLIMBER MOSPEADA, GALL FORCE, BUBBLEGUM CRISIS, METAL SKIN PANIC: MADOX-01 to name but a few.

◀ Just one of **ARTMIC's** many successes; GALL FORCE.



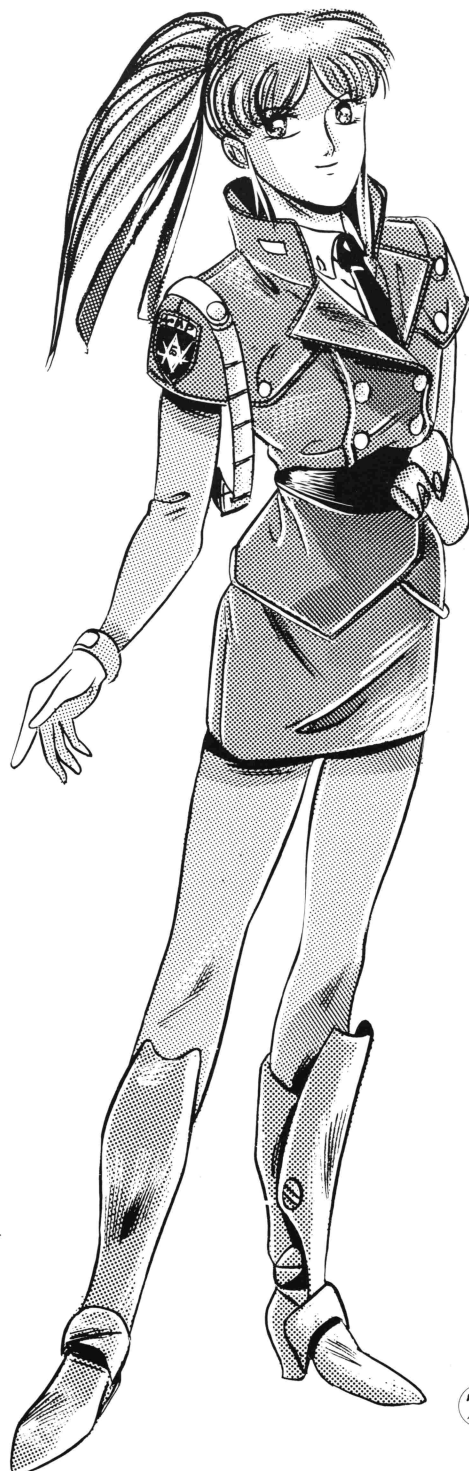
Yuki Saiko from Kia **ASAMIYA's** manga (and now anime) SILENT MOBIUS. ▶

ASAMIYA, KIA

Manga/writer/artist: GUNHED (of which a live action film has been made) and SILENT MOBIUS.

ASTROBOY

US-dubbed English version of Tezuka Osamu's TETSUWAN ATOM (IRON-ARM ATOM or MIGHTY ATOM) Japan's first animated tv series in 1963. ASTROBOY was first broadcast on NBC the following year; currently enjoying a revival on home video in the US from a company called 'The Right Stuff, Inc.'



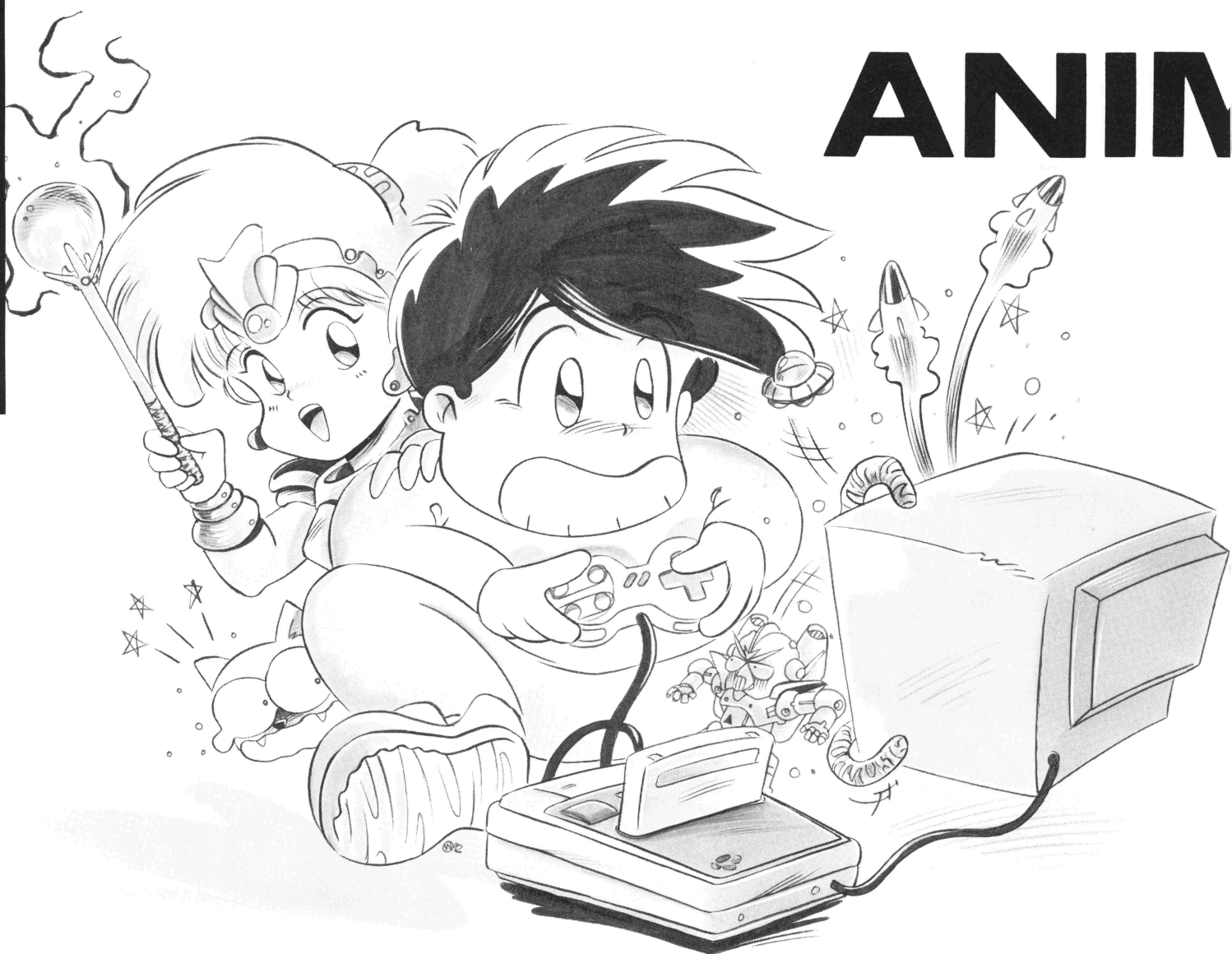
If there's one thing the Japanese aren't backwards in coming forward about, it's how to exploit a good opportunity for all it's worth, and this is especially true of product merchandising. If an anime series or OAV becomes even slightly popular, you can be sure that pretty soon there'll be hoards of related goodies just waiting to be snapped up by hungry fans! Toys, models, books, stationery and sweets are just some of the things you can spend your hard earned money on, but in recent years, the one thing that's become the essential merchandising add-on for any anime show has got to be...the video game!

Playing video games, whether it be on a computer or a dedicated games playing machine is, in this country, a much maligned pastime, being almost exclusively relegated to a spotty schoolboys activity, ruining their minds by playing mindless 'zap the alien' games. Nevertheless in the last 15 years or so, the video game industry has built

up, rapidly, from a one programmer in his bedroom operation to a multi-million industry and as you would expect, Japan is at the top of the heap!

Whereas in this country and America many software publishers turn to the latest cinema blockbuster for the subject of their games, in Japan the same goes for anime. The benefits are obvious; no matter how good the artist, even the most expensive home computer can't really portray a convincing Arnold Swarzenegger in a 1" high game character. Anime games, on the other hand, don't suffer from the same limitations, computer graphics being ideally suited to the flat colours and black lines of traditional cell animation. Obviously, advances in technology have helped anime based games, making them grow over the years from simple action games with just a few colours and blocky graphics to huge role playing games stored on CDs with graphics matching those of the original animation and whole orchestral soundtracks.

In Japan, the game market is really split between three companies, Nintendo, Sega and NEC (arcade machine manufacturers SNK also produce a home machine, the Neo Geo, but its high cost makes it a bit prohibitive for the popular mass market, although if you're an 8 Man fan this is the console for you!) The mighty Nintendo rules all with its Famicom (Family Computer) system (known as the Nintendo Entertainment System, NES in the rest of the world), although quite crude by the standards of some of today's super machines (and indeed by those of Nintendo's own Super Famicom), this is the unit which at the moment is the most popular in the world, with figures of 1 household in 3 in Japan and 1 in 10 for America owning this console, which is looking at its 8th anniversary this year. It boasts one of the largest software bases of any games playing computer available. Many anime characters have appeared on the Famicom over the years, Dragonball (with or without the Z),



countless SD (Super Deformed) Gundam games, Gall Force, Ultraman, the list goes on. One of the most popular games ever in Japan is the Role Playing series 'Dragon Quest' which instead of coming from an anime show, actually went the opposite way, starting as a video game and ending up as a hugely popular television programme; even now Japanese game players are eagerly awaiting the 5th installment on Nintendo's Super Famicom which looks like being the largest computer RPG yet released. The Super Famicom (Nintendo's latest system) has been available in Japan since November 1990 and is rapidly becoming an anime games player's heaven; during its first year it saw the mega success of 'Gundam F91'; a sort of battle simulator in which you line up the baddies and choose your weapon in the lower half of the screen and then see the result of the conflict acted out in the top portion in a sort of mini movie, not a typical game by any means but who can argue with success?

'Game Gear', based on the tv show 'Magical Tataru-Kun' was chopped to just 'Magical Guy' – understandable maybe, but it does mean that you have to look a lot closer when trying to search out anime titles.

So far it may seem like the only anime games you can play are role playing ones and while it's true that RPG's do make up a very large part of the Japanese games catalogue they're not the whole story. Beat-em-up games can be great fun; these usually involve you fighting one or more foes with different buttons on the game controller making your character on screen perform different moves, 'Ultraman' was a successful Super Famicom beat-em-up last year with the eponymous hero going one-on-one with all the famous ultra monsters. Fist of the North Star battles his way across the Megadrive and the Game Boy in 'Last Battle' and just out is Ranma½ in a more martial arts based romp. Ranma½ also appeared in a puzzle game format which is sometimes the fate of

never being officially released in this country it nevertheless enjoys a healthy support. In America it goes by the name of Turbo Graphx but the two systems are not interchangeable, (i.e. you can't play Japanese games on an American Turbo and vice versa) and the USA machine rarely appears on our shores (well, I don't know anyone who's got one!). NEC has kept the PC Engine popular not by introducing brand new machines with better specifications like Sega and Nintendo (the Engine is older than both of their super consoles) but by enhancing the basic machine, most noticeably by the addition of a CD Rom. (Instead of a cartridge with the game stored on a chip, the program comes on a compact disc which has a far greater storage space on it, as well as the audio ability of a normal CD). The latest version of the PC Engine is the 'Duo' which combines both machines into one sleek grey unit (originally the CD Drive came as an added extra), and it's to this new medium of the compact disc

ME GAME ON!

The game sold out a day after its release. Many people in this country are familiar with Sega's 'Megadrive' games machine, and it's currently the most popular system in Britain. Imported Japanese games are relatively easy to come by, (unlike Japanese Famicom games, which are virtually impossible to get, unless you actually go to Japan) so it's just a matter of searching out the titles. 'The Secret of Blue Water' appeared on the Megadrive not so long ago, a rather strange combination of a role playing game (be warned!, role playing games are VERY popular in Japan) with action segments thrown in good measure. The Megadrive isn't overloaded with anime games but there are some to be discovered – another warning though, if you're looking for anime titles amongst officially released British games you'll probably need to look at the actual game itself as both the British and the Americans tend to rename games with strange titles, (a bit like changing the film 'Nausicaa' to 'Warriors of the Wind'). A game for Sega's hand-held machine, the

characters who don't readily fit into any game style. Chibi Mariko-Chan is a prime example of this, the little Japanese schoolgirl might seem rather out of place in a super violent arcade blast. Characters who don't end up in any of these game styles probably find themselves in what is the second most popular type of video game...the platform game. This, more often than not has your anime hero or heroine having to navigate their way across countless screens by jumping to and from numerous platforms. The notorious Nintendo Super Mario Bros. games are probably the best examples of platform action but the nearest Mario has come to anime is in a truly appalling American produced cartoon, so for anime platform games some of the recent ones to look for are: Samurai Pizza Cats on the Nintendo Famicom, Mamono Hunter Yohko on the Megadrive, Magical Turbo Hat Adventure (yes, really!) again on the Megadrive and Magical Tataru-Kun on the Game Boy, Famicom and Megadrive. NEC's PC Engine is a strange beast,

that many anime characters are now heading. Either out now or just around the corner are 3 x 3 Eyes, Ranma½, Macross and Silent Mobius. It seems that this is the way video games are now going and it's no coincidence that Sega has just brought out a CD Rom Drive (their Mega CD) for its Megadrive and that Nintendo are soon to have one for their Super Famicom. Most anime games never make it officially to either this country or America, so as is the case with the original animation, the Japanese versions are your only option. The only difficulty is again the language but this is only really a problem with RPG's. Another plus is that the Japanese box and instruction booklet designs are always far superior to the western efforts. Just don't ask a WH Smith shop assistant for something with an SD Gundam, after all, what the hell is a Super Deformer anyway, wouldn't you rather have a Donald Duck game!



GUNDAM F91



GUNDAM F-91
NINTENDO SUPER FAMICOM
 (8 Mbit Cartridge)
 Released by BANDAI

When is a shoot-em-up not a shoot-em-up? When it's Gundam F-91

Let's face it, it wouldn't matter if this game had the worst graphics, the worst

sound and the worst gameplay in the world, it would still sell by the bucketload, because this game has a secret ingredient...the name 'Gundam' on the box, a name whose very mention is able to cause hordes of mecha hungry Japanese to rush out and snap up anything that relates to what must be the most famous of all the 'big robots' that have come out of anime.

OK, so you're a Gundam fan, and you own a Nintendo Super Famicom (or Super NES with an adaptor to let you plug in Japanese cartridges), just what are you getting for your £40-£50 (approx price for an imported Famicom cart at the time of writing), well, the name suggests that 'Gundam F-91' is based on the recent anime feature of the same name...only it isn't. The only similarity is that the game contains a. The F-91 mobile suit design and b. A smattering of characters from the film. What Bandai have done is take the basic element of Gundam and create a video game around it. What could that element be? Highly believable characters? Deep complex plotlines? No of course not, it's big robots shooting other big robots. Yep! none of your character interaction here, no massive role playing element and no mindbending puzzles, just get those baddie mechas in your sights and blow em out of the sky! So why isn't Gundam just like thousands of other shooting games?

THE GAME

Gundam F-91 runs to 12 levels (or acts as the game calls them) with each one split up by an animated intermission sequence which carries the scenario along. This is the only time where Japanese rears its complex head but it's not necessary to playing the game, only to understanding the story (despite what you may have read in other magazines). You are now presented with a map of the current level (a battery back-up means that you don't have to start from scratch every time) showing the positions of you (Gundam), your home ship, your comrade mobile suits and the enemy. Then it's time to pick the type of Gundam you want to pilot (and no, you can't have F-91 straight away), each suit having different weapons and capabilities. You can then move on the map, this is taken in turns, every time you move everybody else moves, your fellow mobile suits towards the enemy (you can't control them, so much for the strategy element) and the enemy towards your ship. When you get near enough to the enemy you want to tackle it's into 'battle mode'. This is the game proper with the bottom half of the screen taken up with your instrument panel, radar, power

meters etc, and a big picture of you flying along in the other half.

PLAYING THE GAME

A dot appears on the radar, a buzzer sounds and immediately you're under attack! A schematic and details of the enemy appear bottom right and the picture of you is replaced by your opponent who then dispatches a missile in your general direction. The picture changes, your mobile suit deftly avoids the incoming menace and you're safe. You manoeuvre the offending dot on your radar into range and it's your turn. You flick through your available weapons (the number of which increase as the game goes on) and launch an impressive laser attack. This time it's a direct hit and the enemy mecha is blown in half, all depicted in animated sequences in the top half of the screen. And that's about it really. When you've dispatched all the baddies in a level, it's onto the next.

THE VERDICT

Each of the levels in Gundam F-91 have a different setting ranging from outer space asteroid fields to under the ocean and with quite a few different mechas to battle there's always the incentive to get through to the next 'act'. The battles can get rather samey after a while. Even with new weapons cropping up you can find yourself yawning when the same sequence comes up for the 10th time running. The music is suitably dramatic with semi rock/pop tunes running throughout and the sound effects certainly convey some meaty explosions and heavy duty firepower. Graphics are large and colourful with some nice character portraits and the mechas are well drawn. I would say that for the die-hard Gundam fan, it's a must. The novelty of the unusual gameplay coupled with the animated sequences make it stand out rather more than just a left to right shoot-em-up would do and the name 'Gundam' certainly does it no harm at all. All in all, a 'try before you buy' game if you're not a mobile suit fanatic but a fairly safe bet if you are.

Many dealers import Japanese game cartridges for a variety of different systems, here are a few addresses to contact:

Advance Console Entertainment
 46-48 Osnaurgh Street
 London NW1 3ND
 Tel: 071-383 0480

Console Concepts
 The Village
 Newcastle-under-Lyme
 Staffs ST5 1QB
 Tel: 0782 712759



PATLABOR
THE MOBILE POLICE



STORYLINES

**SECTION 2, FORWARD
MARCH!**

**SPECIAL VEHICLE DIVISION,
GO NORTH!**

PATLABOR THE MOVIE

INGRAM'S BEGINNING



Patlabor began as an Original Animation Video (OAV) series, which ran to seven episodes:

VOL 1 – SECTION 2, FORWARD MARCH!

VOL 2 – LONG SHOT

VOL 3 – THE 450,000 YEAR TRAP

VOL 4 – THE TRAGEDY OF L

VOL 5 – SECTION 2'S LONGEST DAY PART 1

VOL 6 – SECTION 2'S LONGEST DAY PART 2

VOL 7 – SPECIAL VEHICLE DIVISION, GO NORTH!

Lack of space prevents us giving the storylines of all 7 episodes but here are the first and last OAV stories.

SECTION 2, FORWARD MARCH!

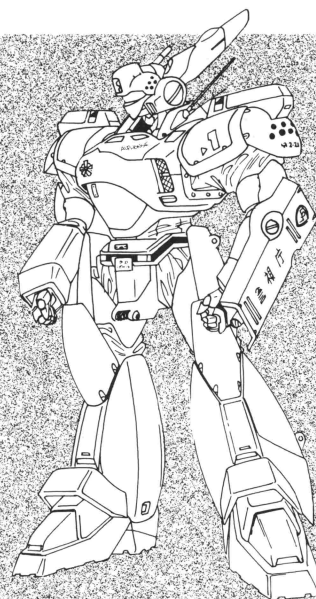
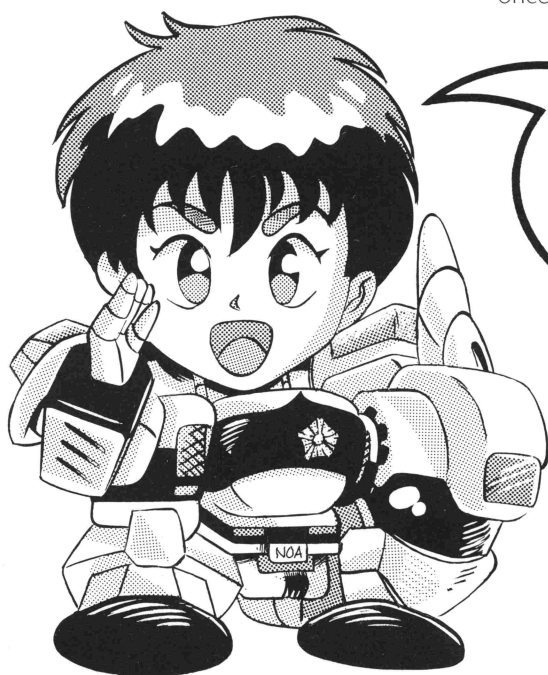
2nd Special Vehicle Division Headquarters outside Tokyo is quiet as the officers and mechanics of Section 2 await the delivery of their new AV98 INGRAM labors, gridlocked in heavy traffic in the centre of town. get to know each other, and explore the base. After a whole day's lounging about, a rogue-labor alert is received and Captain Goto gives the go-ahead to drive into town and get their labors off the traffic-bound trucks. Captain Shinobu Nagumo, who thinks her crack division should have had the new labors, sets up an ambush for the rogue labor in support of her luckier colleagues. Ota, trying to handle the whole affair on his own, destroys several police vehicles and damages his labor, and it takes Noa Izumi a little while to overcome her initial battle nerves. However, she recovers in time to defeat the terrorists in the rogue labor and save the Imperial Palace from a missile attack.

SPECIAL VEHICLE DIVISION, GO NORTH!

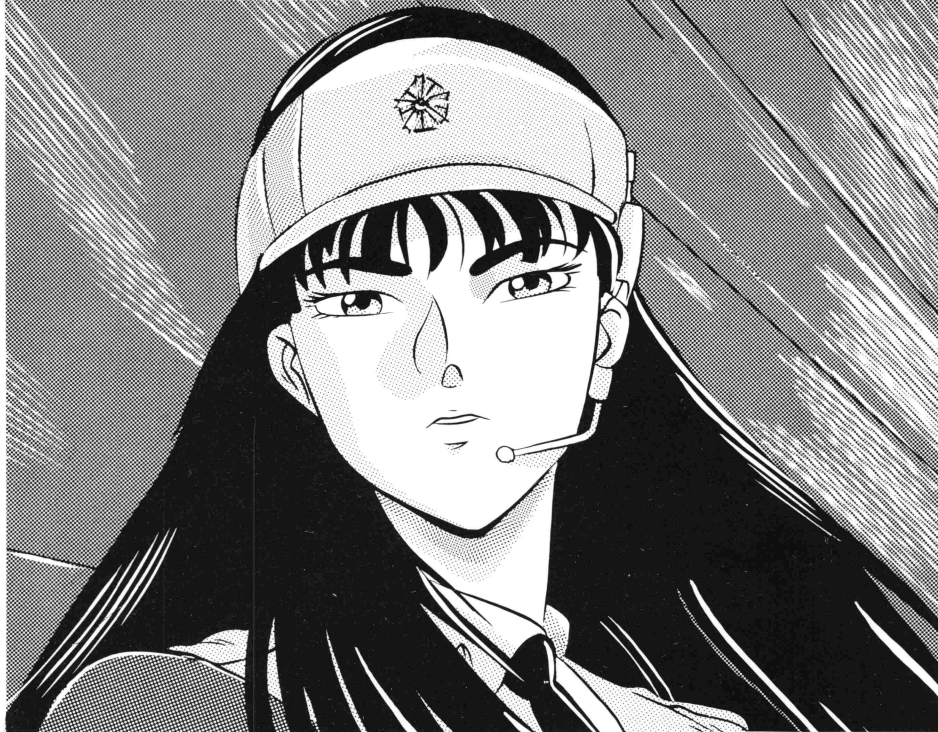
A stolen truck heads north at full speed; the driver complains to the police – foolishly, as he is a member of a terrorist group – the Earth Defence Force, who themselves stole the truck in the first place! SVD Section 2 are alerted and arrive to deal with the trucks “very dangerous” cargo and the two unknown labors that are now entering the area. When the truck stops at their roadblock Izumi and Ota are caught completely off balance by the truck's cargo, a stolen Type 7 Brocken piloted by another EDF member who is unaware that his own colleague is no longer driving, and tangle with the approaching labors, piloted by officers of Schaft Enterprises, whose eagerness to catch the Brocken suggests to Goto that they were not actually sending the military labor to an International Labor Show but trying to smuggle it out of the country for somewhat shady clients. The Schaft operatives ambush the truck and the EDF pilot, injured and fainting, asks the truck thief to deliver the Brocken to the EDF. Trying to do so, he is stopped by Izumi, but when the 2 Schaft labors jump her in an attempt to destroy the evidence of their smuggling operation he helps her to defeat them. It turns out that he stole the truck from its original EDF thieves in order to get to a distant hospital in time for the birth of his baby. Goto and Nagumo agree to let him go free and blame everything on the EDF, and as he embraces his wife and new son in hospital Goto once again makes a romantic overture to Nagumo, asking her if she'd like to see the baby...and is once again rejected.

PATLABOR THE MOVIE

more properly known as MOBILE POLICE PATLABOR: 1999 TOKYO WAR – continues and develops the Babylon Project storyline which started in the second volume of the OAV series with a conference on the Project being disrupted by terrorists. This time it's menaced by a computer virus affecting the operating systems of labors. Since about 3,600 labors – 40% of the total employed in Tokyo – are at work on the project this is a very serious problem. 80% of these labors have already been fitted with a new operating system which is intended to improve their efficiency by up to 30%. The Hyper Operating System (HOS) by Shinohara Heavy Industries was designed by Eiichi Hoba, an eccentric MIT graduate who has since committed suicide by jumping into Tokyo Bay, releasing a bird as he fell. Labors are starting to run amok without warning, which has led to the withdrawal of the new Type OAV labor on which SVD Section 2 1st Platoon have been training. Goto and Nagumo are told that 2nd Platoon has to take over guarding the Ark platform, centre of the construction works for the Babylon Project, thus cancelling the platoon's vacation time. The Project's main aim is to close and drain Tokyo Bay to provide living space for 5 million people in the crowded metropolitan area, so the importance of this task impresses Ota, even if the rest of the section are not keen on the idea of losing their holiday. Shigeo Shiba, currently in New York on secondment, helping Captain Crancy Kanuka set up a new Patlabor division for the NYPD, has been trying to find the cause of the recent dramatic increase in rogue labor crime with Asuma Shinohara; it can only be attributed to labors equipped with HOS. In spite of



AV98 INGRAM 'Alphonse'



official attempts at a cover-up, with both Shinohara Heavy Industries and the policy blocking all their efforts to investigate, Asuma discovers a virus in the master copy of HOS which causes computers to go completely out of control. Now the problem is to find the trigger which activates the virus, and a chance remark from Izumi provides the clue – the trigger is a sound frequency, caused by the wind. Shiba is called back from the USA and he and Asuma continue their research.

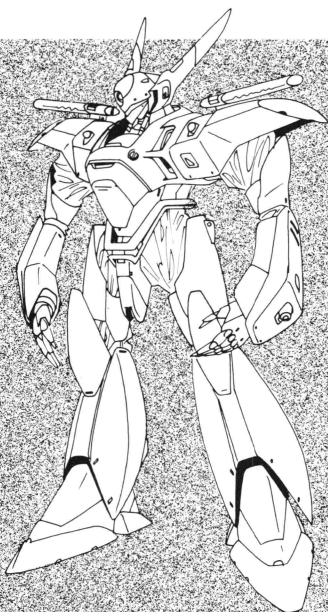
Hoba has left a trail of Biblical clues, leading the team to the conclusion that the Ark platform is ideally designed to trigger the fault in the HOS – and cause 80% of the labors in Tokyo to run riot – if a wind speed of 40 metres a second hits it. The frequency of high winds whistling through the structure will activate the virus. Unfortunately, a typhoon is heading straight for Tokyo. The only way to save the city is to destroy the Ark. Officialdom is still trying to cover up and is completely unwilling to take

responsibility for such a decision; Goto and Nagumo decide that SVD Section 2 will have to do it for them. The only way to destroy the Ark is to initiate the fire emergency sequence in the main computer, which will then dump each floor in turn into the sea. With their captains covering up the operation and buying time onshore, Asuma Shinohara and the rest of the team, accompanied by Crancy Kanuka who has returned in the nick of time to help her former colleagues, set off for the Ark in a small boat, in the teeth of the rising storm. Racing against time as the wind whistles through the Ark, causing some labors to start rioting as the Babel virus gallops through the main computer, the team manages to demolish the Ark. Left on the wreckage with her beloved Alphonse, Izumi even manages to save Kanuka, trapped inside an infected Type O labor. As the storm subsides, Goto brings the rescue copters out over the bay. Tokyo is safe and Hoba's Biblical disaster has been averted.

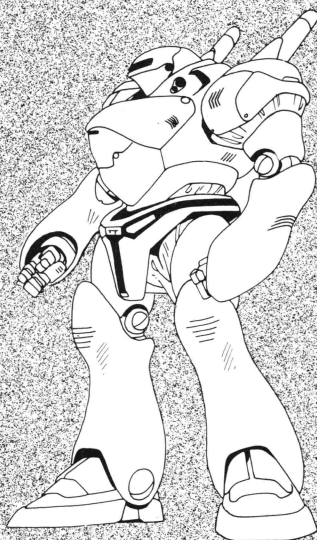
PATLABOR ON TV was an even bigger success than its video and film versions; two series gave the already popular characters even more room to develop and the theme tunes, especially for the first series, were so catchy you just couldn't stop humming them. The first episode of series one gave a slightly different version of the start of the story – telling how Noa Izumi, fresh from the police academy, came to join SVD Section 2.

INGRAM'S BEGINNING

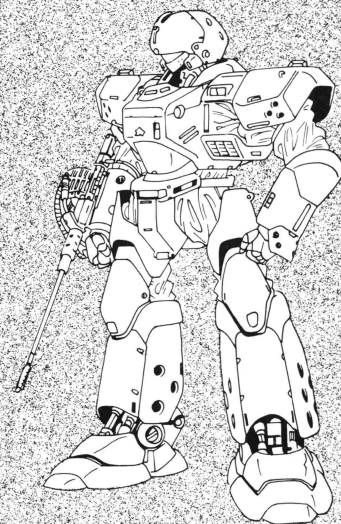
Section 2 awaits delivery of its new AV98 labors as newly qualified Noa Izumi arrives at the base for an interview to see if she is suitable to join the Section. The interview doesn't even get started; the trailer containing the first new Ingram is stolen, and Noa, thinking quickly, gives chase, first on a borrowed motorbike and then in a police car less formally "borrowed" from one of the officers on traffic control. Not even the thieves' ruthless flattening of this vehicle can put off the dauntless, nay reckless redhead, who loses one of her shoes and most of her decorum trying to get aboard a speeding truck in a police uniform skirt. She manages it nonetheless, and gets into the cockpit of the Ingram, where the waiting boot disc enables her to activate the mech's systems and put in her own password – ALPHONSE – the name of her pet dog. Shinohara and Ota, following behind, hear her over the comlink and give her a crash course in Ingram operation – she has trained in a simulator but never been in control of the real thing. With guts, a good deal of luck, and a little help from her Section 2 coaches, Izumi and the new Ingram foil the thieves. After such a spectacular interview performance, it's no surprise that she gets the job.



AV XO ZERO



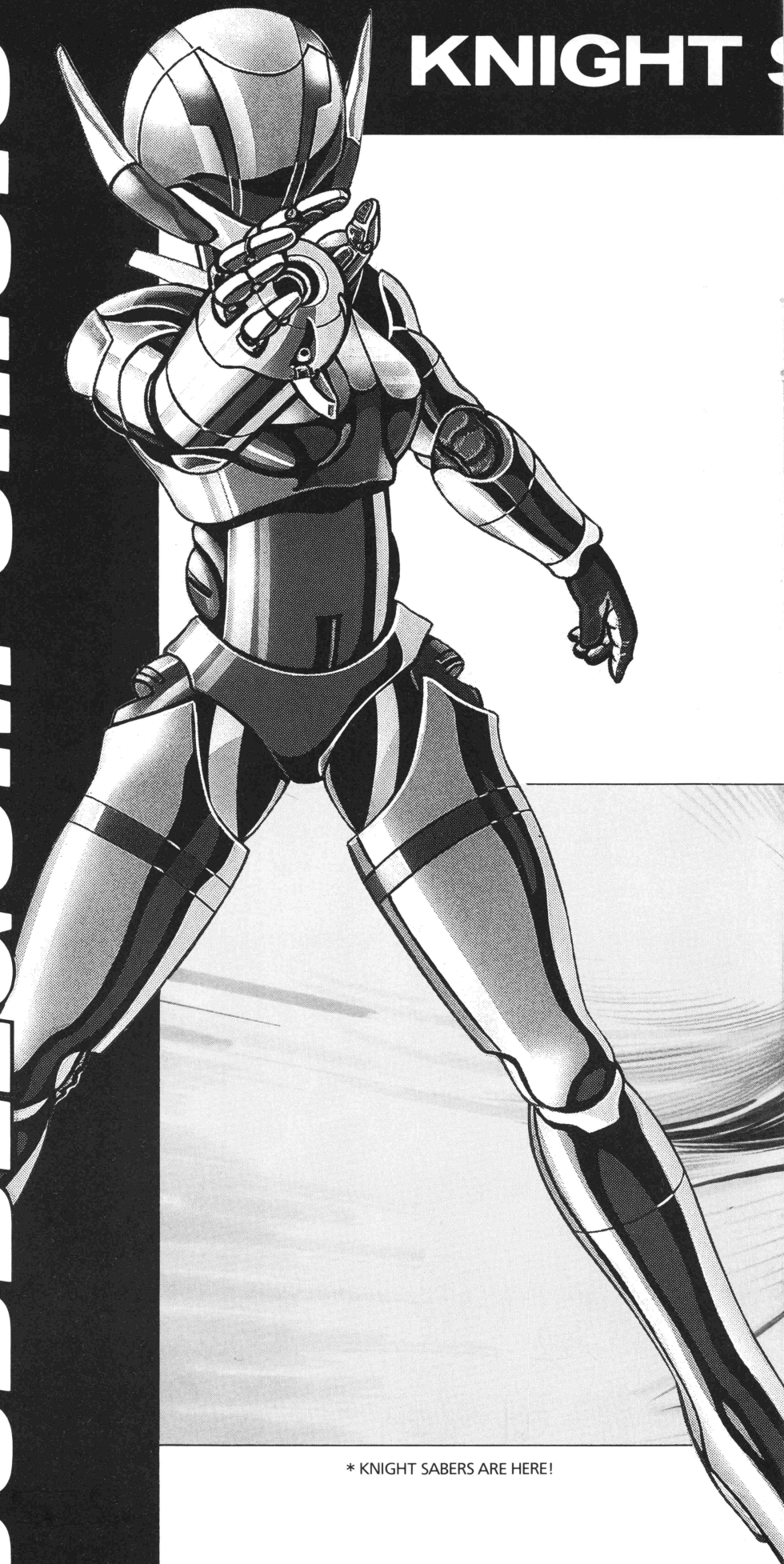
BLOCKEN TYPE 7



ARL 99B HELLDIVER

BUBBLEGUM CRISIS

KNIGHT S



* KNIGHT SABERS ARE HERE!

SABERS SANJO!

KNIGHT SABERS SANJO!* Ken-Ichi Sonoda's beautiful and deadly creations hit the streets of 21st-century Tokyo at a pace that's fast and deadly and lots of fun...

In February 1987 Toshiba EMI released the first episode of an OAV series which was to become one of the most popular modern anime legends. Set in a future Tokyo in which big business is a corrupt and dangerous master and the forces of law and order are hard pressed to hold their own, with young, attractive and forceful characters and a driving pop/rock score, BUBBLE GUM CRISIS was an immediate hit.

The concept came from Toshimitsu Suzuki, but the show was stolen, the view of most fans, by character designer Ken-Ichi Sonoda. His creations, in particular the four-girl techno-commando team the Knight Sabers, had enormous appeal, both for their looks – Sonoda is the arch-exponent of the Cute

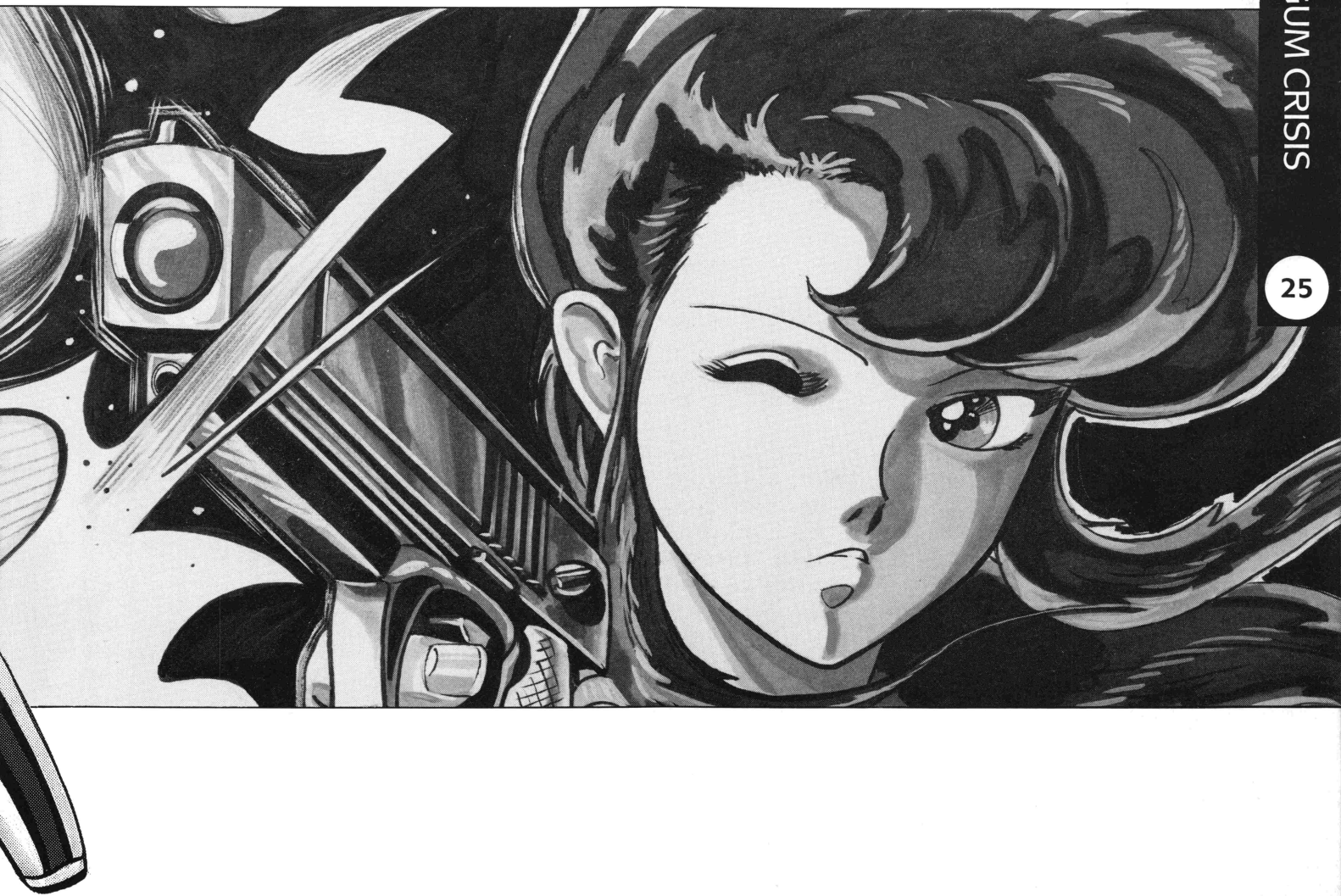
Female Fighter – and for the mix of characteristics, ideas and attitudes that make them believable people. Sonoda-san, who works with Studio Youmex, also created the hypercute all-girl team in GALL FORCE, the WANNA-BE's and RIDING BEAN.

The series was planned as a 13-part OAV series, but after episode 8 was released a major corporate reshuffle occurred. ARTMIC and Studio Youmex, the joint owners of the rights, dissolved their relationship and rights in some items passed to Polydor. The series title had to be changed (to BUBBLE GUM CRASH) and to the dismay of many fans Priss's original voice artist, who had contractual obligations to Toshiba EMI (now out of the picture) had to be replaced. BUBBLE GUM CRASH is therefore generally considered to be an entirely separate (and, to many fans, somewhat inferior) series to the original.

Director Musani Akiyama used the fast

cuts, tight shots and exciting angles of pop video to create a pace and excitement unmatched even in the overpopulated girls'n'guns genre of anime. Some of the resulting footage was used in a music video, HURRICANE LIVE, featuring the most popular songs from the first OAV.

BUBBLE GUM CRISIS is the moment before the bubble you're blowing bursts with an almighty bang and leaves gum all over your face. There are obvious links in the scenario of government breakdown, private corruption and urban decay, with many other popular anime productions, but Sonoda's designs and the fast-paced scripts and music added an extra dimension of excitement. The tension of a city in crisis, the danger of living on the edge, and the archetypal fantasy of beautiful, dangerous girls in beautiful, dangerous machines all combined to make a series with that little something extra.



BUBBLE GUM CRISIS, copyright

Toshiba EMI/ARTMIC/Youmex

Part 1: 53 minutes

Part 2: BORN TO KILL, 30 minutes

Part 3: BLOW UP, 30 minutes

Part 4: REVENGE ROAD, 30 minutes

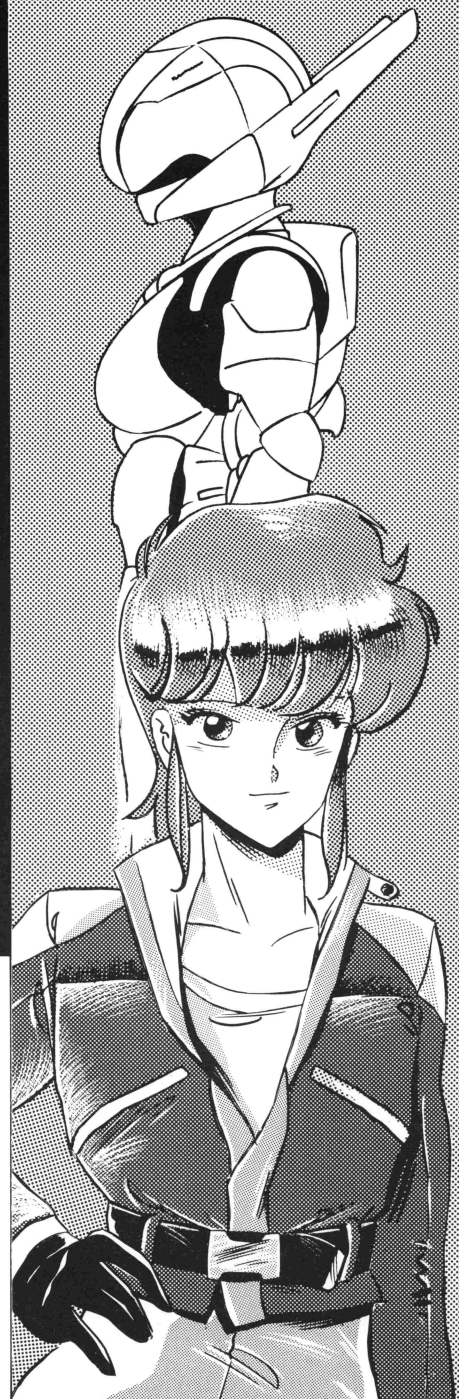
Part 5: MOONLIGHT RAMBLER, 30 minutes

Part 6: RED EYES, 30 minutes

Part 7: DOUBLE VISION, 30 minutes

Part 8: SCOOP CHASE, 30 minutes

▼ main characters



PRISS ASAGIRI, lead singer with the group The Replicants, was orphaned in the great earthquake of 2025 and brought up in a foster home. At seventeen she left to carve out a singing career and lived with the leader of a biker gang who was assassinated in mysterious circumstances for coming too close to the secrets of “an underground organisation” – possibly Genom. Her determination to avenge him was foiled by the AD Police, who recorded his death as accidental, but her life found new purpose when she was recruited into the Knight Sabers. Priss has long brown hair and is extremely attractive, but is very headstrong and finds it hard to take advice, however good. She loves motorbikes and is an excellent, if occasionally reckless, rider. Her hardsuit is dark blue with red stripes on the helmet and legs.

BACKGROUND

MEGA-TOKYO, 2032: the second great Kanto earthquake buried most of Tokyo in 2025; seven years later the city is returning to something passing for normal after the magnitude-8 quake, and the mighty Genom Corporation aims to control its recovery and its future. The Corporation’s huge central office building, the Genom Tower, dominates the skyline as if looking down on the city, biding its time, using every possible dirty tactic to enhance its power while maintaining an appearance of honesty and honour.

There is still a huge fault running east-west through Mega-Tokyo, and the city’s plans for a subterranean Aqua City were abandoned partway through construction. Many of those who lost their homes in the earthquake settled in the newly-constructed “Genom City”, but those who didn’t have become a shifting, rootless population who have made the supposedly abandoned subterranean city their home.

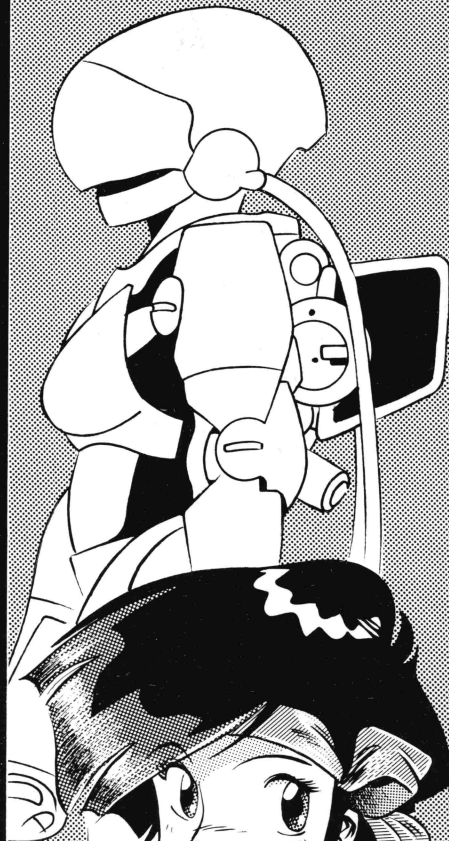
A major problem on the streets since before the earthquake are the Buma (also called Boomers). These are biogenetically engineered part-cyborgs of awesome strength and capability; developed for Genom in great secrecy by top scientist Professor Stingray, they are used by Genom in secret for their undercover work, in the hope that by disrupting and destabilising society they

will make Genom’s eventual takeover of all power in Mega-Tokyo easier. The Buma crime wave actually began before the earthquake, but not even Genom could continue to operate normally in the conditions prevailing after the quake, and so their takeover plans could not come to fruition as quickly as was envisaged. Now, however, they are anxious to accomplish their aims as quickly as possible.

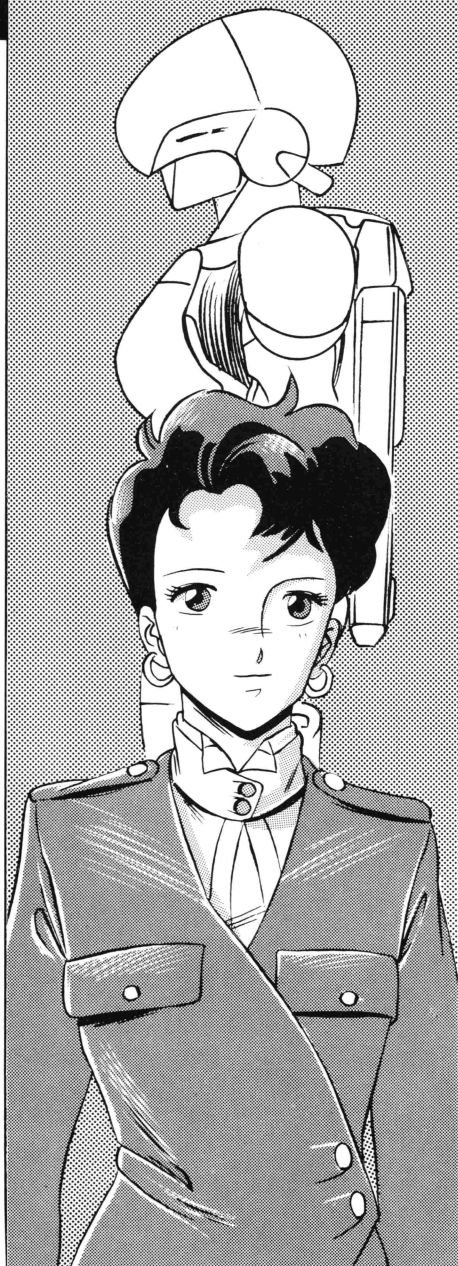
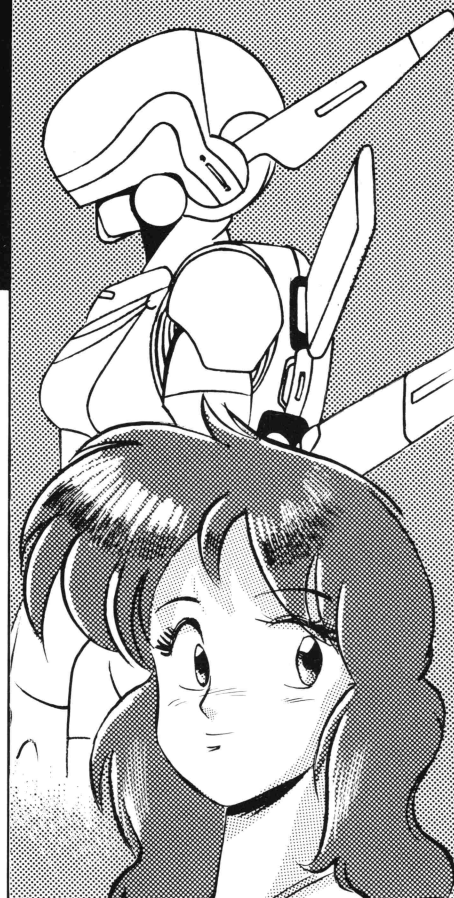
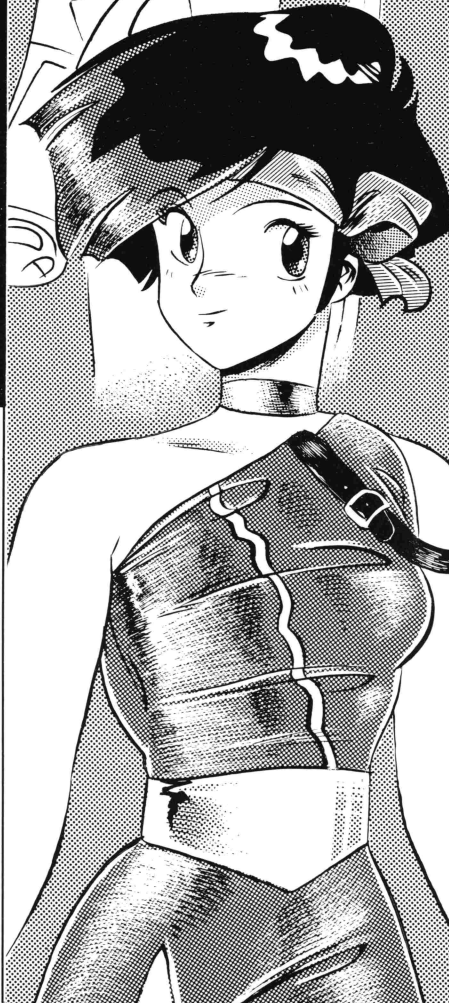
The AD (Armored Defense) Police, the city’s special task force, does its utmost to contain the wave of Buma crime, but with official collusion at the highest levels bought by Genom the force is often working against impossible odds. Into this complex situation comes a private mercenary/vigilante group whose powers are a match for the Buma – the Knight Sabers. Their identities kept secret by their superbly engineered hardsuits, these four women form a fighting unit the like of which Mega-Tokyo has never seen before.

The Knight Sabers have another secret – their founder and leader is the daughter of Professor Stingray, the man who created the Buma for Genom and was eliminated by the corporation to keep its secret safe. She is determined, not only to keep her father’s killers from using his work for evil and controlling Mega-Tokyo, but to make them pay for his death...

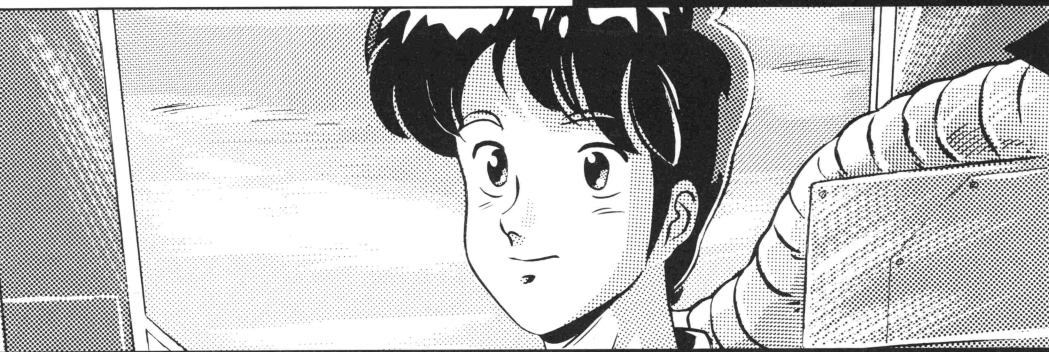
CELIA STINGRAY, the founder of the Knight Sabers, has inherited the genius of her father, Professor Stingray, who was assassinated by the Genom Corporation in 2022. With his massive fortune and all the data on his life's work, Celia is well equipped to fight against the use of his work for evil purposes by Genom. By 2032 she has developed a powersuit more compact and far more powerful than any existing battlesuit. She calls her creation a "hardsuit" and begins the search for people to help her in her fight against Genom and the Buma. Elegant and cool, with blue hair and eyes, Celia has a strong will and is very organised and disciplined, an essential quality to carry her through the years since her father's death. Although the outside world knows her only as the reserved and businesslike owner of the SILKY DOLL lingerie shop, to her fellow Knight Sabers she is the unquestioned leader and inspiration of the group. Her hardsuit is light blue.



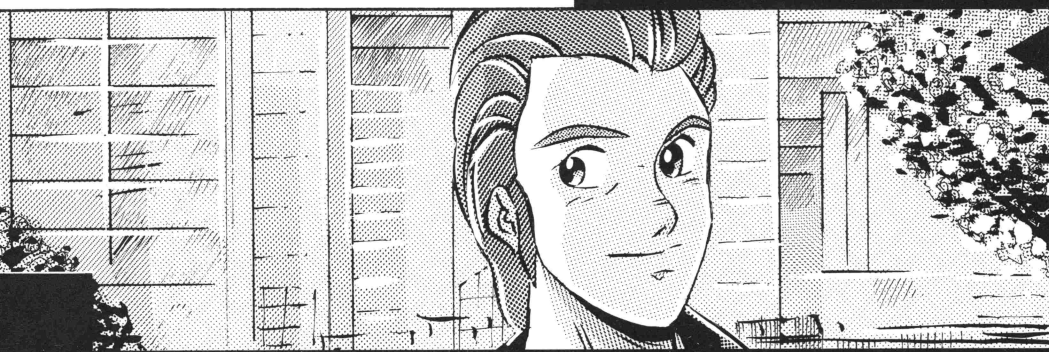
NENE ROMANOVA – a redhead with a brilliant mind and fiery temper. Nene was so gifted that her school bored her, so she skipped classes and spent her time hacking into as many computer systems as she could find. She ran away from home to escape her strict parents and got a job in the computer department of the AD Police. To recruit her, Celia places an extremely complex computer-based advertisement in the Mega-Tokyo press; Nene is the only person to successfully decipher it and contact her, demonstrating both the technical skill and determination necessary in the Knight Sabers' task. Her hardsuit is purple with pink legs.



LINNA YAMAZAKI is the only pureblooded Japanese member of the Knight Sabers and has black hair. Like Priss she is an orphan. After the earthquake, the Buma crimewave and the ADP's inexperience caused the deaths of many innocent civilians, her parents among them. She is a dancer, determined to carve out a career as an entertainer, when Celia spots her at an audition for a new musical and is so impressed by her physical agility, her determination and her strength of character that she recruits her for the Knight Sabers. Her hardsuit is light green with red leg stripes and has two long laser ribbons extending from the helmet.



MACKIE STINGRAY – Celia's younger brother, a darkhaired, lively and sometimes lecherous teenager who shares Priss's passion for bikes. He acts as radio operator and drives the support van for the Knight Sabers, concealed as the SILKY DOLL delivery van.



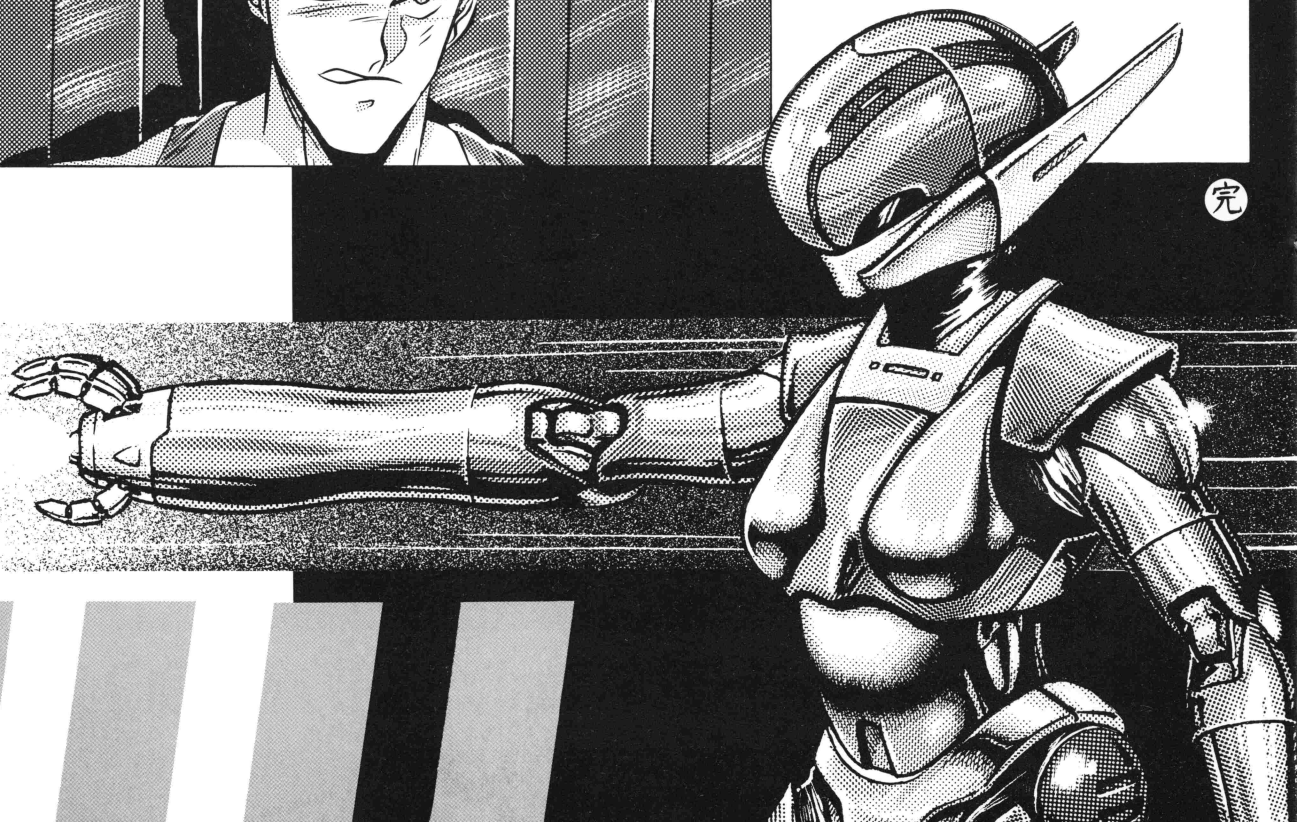
LEON MCNICHOL – ADP officer assigned to investigate Buma incidents, Leon is dark-haired and good-looking, with a love of fast cars and bikes, and is a big rock music fan – we first see him at a concert by Priss and The Replicants. He is also a big fan of Priss, constantly trying to get a date with her after they meet by accident at a burger bar, but does not know she is one of the Knight Sabers.



QUINCY – the Genom Corporation's president, Pure evil. His ruthless intelligence lets him outwit all opposition, and he sees everyone, even his own employees and fellow-directors, as merely objects for his use.



BRIAN J. MASON – Quincy's right-hand man, in control of Buma operations. Arrogant, cold and calculating, he was responsible for the death of Celia and Mackie's father.



Through the garden of the night, the Princess strolls...

Vampire Princess Miyu. Is she friend or fiend?

Spiritualist Himiko seeks to know the truth.

First she will hunt her, then she will help her...

Finally she will learn the dark secret that entwines their destinies together.

On the darkest night of May (the 3rd), the first volume of their story will emanate from devilish dealers, sanguine video stores, or directly from those discreetly demonic denizens of Wilmington, North Carolina -- AnimEigo.

The second volume will escape from our clutches 45 days thereafter, on the 18th of June. Each volume contains 2 25-minute episodes.

Both volumes will be collected together and released on a single CLV LaserDisc on July 1st.



Videotapes : \$39.95 each • LaserDisc : \$64.95

We take the liberty of assuming that Vampire Princess Miyu will only temporarily slake your raging thirst for the finest in subtitled Anime. Might we suggest one or more of the following?

Bubblegum Crisis, the Rock N' Roll Cyberpunk Classic	(8 Episodes, each)	\$34.95
Bubblegum Crisis 1 (PAL FORMAT) available July 1		\$39.95
Bubblegum Crash, the sequel to Bubblegum Crisis	(3 Episodes, each)	\$34.95
MADOX-01, a hilarious send-up of the "Giant Robot" genre		\$39.95
RIDING BEAN, Sonoda "Bubblegum Crisis" Kenichi's Hi-octane Action Adventure		\$34.95
The Bubblegum Crisis T-shirt (specify S, M, L or XL)		\$14.95
The Bubblegum Crisis Poster (Priss in the exploding suit from Episode 1)		\$ 6.95
Bubblegum Crash Cels and Setups (price varies depending on quality and subject)		\$ Call

And coming this summer we have a special treat for you...

KIMAGURE ORANGE ROAD!

All 8 OVA's plus the theatrical film! More details soon!

<u>Method of Payment:</u>	<u>Shipping & Handling:</u>	<u>US/Can.</u>	<u>UK.</u>
Visa, MC, Money	First LD	\$5.00	\$10.00
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Eternal ANIME ☆

ETERNAL ANIME – a look at anime “off the beaten track” – items you may never have heard of, but which are worth a look...this issue, the beautiful film **NIGHT ON THE GALACTIC RAILROAD** Ginga Tetsudo no Yoru based on the novel of the same name by Kenji Miyazawa. Produced by Masato Hara and Atsumi Tashiro, directed by Gisaburo Sugii. Backgrounds by Minoru Betsuyaki, animated by Marinosuke Eguchi and Jiro Saruyama. Group Tack for Herald, 107 minutes, July 1985. Copyright Matamura H/Asahi Group/Herald Tack.

Cute animal comics have enjoyed a considerable vogue in America, in forms as diverse as Omaha the cat dancer, Cerebus the aardvark and Usagi Yojimbo the samurai rabbit. Cute animals on film, however, are still generally slotted into the childrens entertainment pigeonhole – inappropriate treatment for **NIGHT ON THE GALACTIC RAILROAD**. It is wholly irrelevant that the protagonists in this touchingly beautiful romance are anthropomorphised cats; the story of the film is a poetic abstract of the human condition, and the journey on the Galactic Railroad is our travel through life and death.

It must also be said that the film is too slowmoving and too rich in metaphor to hold the attention of any but the most patient and intelligent of under-tens. The deliberately slow pacing and unhurried development of the central theme demand from the viewer a degree of concentration not required in more “action-packed” features, where constant rapid cutting carries the action along. The

corollary of this slow development is, however, reward enough in itself for the effort required – the film is a succession of seductive images, constantly delighting the eye, and the soundtrack perfectly reflects the emotional impact of these images.

The story is simple. Giovanni, a young cat, lives with his sick mother in a Mediterranean-style hill village (which has striking similarities in both architecture and atmosphere to the Welsh fantasy-village of Portmeirion). His father is away at sea and many of his schoolmates tease him cruelly about this. Every day after school he works setting type for a local printer, his wages eking out the household budget. On the night of the village festival of Alpha Centauri, he goes out to buy milk for his mother and falls asleep in a field of flowers on a hilltop above the village, to be awakened by the sound of a train in the distance.

In one of the most beautiful sequences in the film, down out of the sky steams the gleaming engine, coming to a halt in clouds of smoke amid the flowers. Giovanni boards the train and is astonished to find that it follows a track running among the stars. Also on board is his friend Campanella, and the two see strange places and encounter several strange fellow-travellers. One of these is the Sandman, a rascally-looking tomcat with a mysterious sack. When he leaves the train, the two boys watch him walk across shimmering sands into a great flight of white cranes, whose dreamlike beauty against the blackness of space makes another compelling image. Other travellers include three humans, a little girl and her older and younger brothers. In a series of flashback images we learn that they have been involved in a terrible shipwreck – but are they survivors? The answer comes when they alight at a stop from which, in the distance, can be seen an immense cross of light, and they join the throng of singing pilgrims making their way towards it.

The Galactic Railroad is the journey of life; this explains the astonishment of the ticket collector, Campanella and all the other passengers when Giovanni finds a return ticket in his pocket. He does not understand the implications until Campanella sadly sneaks off the train without him and vanishes into the darkness outside.

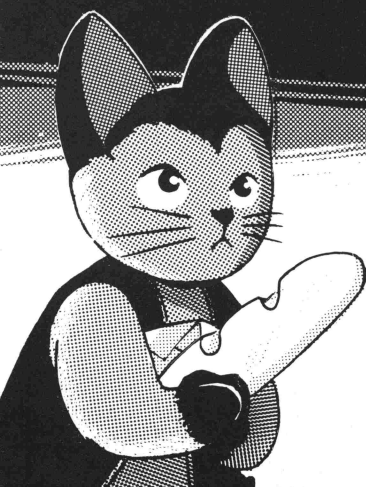
Giovanni finds himself back in the dark meadow and races down the hill, full of foreboding. In the village they are dragging the river for the body of the missing Campanella, the gaiety of the festival with its lights and music a terrible contrast to the men working by torchlight in the black water and the anxious crowds on the riverbank. Then, suddenly, Giovanni hears the whistle of a distant train.

Convinced that if he can re-board the train he will find his friend, full of new hope, he races back up the hill, heading for the meadow full of starlike flowers where the starry railroad touches Earth.

The characters in the film are for the most part archetypes, but nonetheless charming. Giovanni himself is well defined – a normal, nice little boy who loves his mother, is rather shy and upset by teasing. His teacher, a sympathetic and kindly old tomcat, is also well sketched in his brief appearances, and Giovanni’s teasing classmates are entirely credible children. His mother is depicted only as a tired voice from a darkened bedroom, and his friend Campanella seems reserved and distant – theirs is the alliance of two shy children who can rely on each other not to pry too far.

The masterly animation and careful composition of each scene, and the slow pace at which the tale unfolds, create a dreamlike atmosphere ideally suited to the story. The use of cats as the main characters enhances the fantastic element, and for me it also underlines the point that every creature on this planet, ourselves included, is travelling along the same road; wherever we get off en route, and whatever happens when we reach the end of the line, we all have one-way tickets.

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night on the GALACTIC RAILROAD

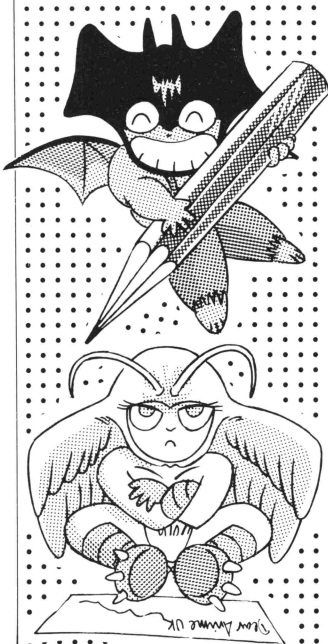
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Dear Helen

First things first. Thank you very much for "Anime UK Magazine". I bought my copy from Comet Miniatures in London (the result of a swap deal, but never mind that!).

A bit of background first: my major interest is in soundtracks (mainly film, with a little tv), together with science fiction. A while ago, I bought the Robotech Perfect Collection CD from America, along with a few Star Trek goodies (OK, some plush dolls!) and hence managed to contact Books Nippan. They very kindly enrolled me in their fan club, and, by guesswork, I managed to accumulate a very small collection of anime CD's. Unfortunately, they tend to take a long time to deliver, and will often not have what you ordered in stock. I managed to buy the occasional CD from UK sources, e.g. Tower Records in London, but this was far from the regular and reliable service that I was after (especially given that I was used to ordering from the US). Then I found your magazine, complete with sources of anime stuff! As I write (as they say) Nikaku Animart and Keith Johannsen (very nice letter, by the way) have written back to me, and I'm fully intending to patronise them both. My basic problem is that I don't really know what I'm ordering! Oh I'm not complaining – I've been firing blind so far and never been disappointed – but perhaps a sound track column might be an idea?

Finally, Nikaku Animart asked me for details of Anime UK magazine, so I've sent them photocopies of the first issue's front cover (both sides) and the

page where they're mentioned – hope that's ok with you. Also enclosed is an SAE, as requested, for details of future issues (I hope!) or otherwise.

Regardless of how it turns out, thanks very much for the first issue – a lifeline for someone like me, who lives out in the sticks!

All the best

Brendan
Totland Bay
Isle of Wight

P.S. I made a batch of Totoro cakes and our Doberman ate them all while I wasn't looking!

EDITOR: The dog has great taste – is he by any chance a Dirty Pair fan as well? The more I hear about Nikaku Animart, the more impressed I am – I've yet to hear a word of complaint about their service. Thanks for letting them know about us. CD reviews are on their way.

Dear Helen

I have just read your magazine "Anime UK". It's just great, everything I want in this type of magazine.

I have nothing bad to say about the contents as I am quite happy, but I must say, it may be a good idea to print in on a cheaper quality paper, as the type of paper it was printed on would not affect me buying it, but the cheaper paper would keep the price down and so would be bought by more people, although I would buy it at any price. The main reason I am writing is that I wish to subscribe to Anime UK Magazine. I have enclosed a SAE and look forward to the next issue and hearing from you.

Good Luck

Gareth Sudin
Thamesmead, London

EDITOR: Thanks for your comments, Gareth. We did consider costs very carefully when planning the magazine, but we decided to print it on the best quality paper for two reasons – firstly, because we wanted the magazine to reflect the standards of the very best of anime; and secondly, because we think our artists are so good that their work deserves the best possible presentation. We'd rather be better than cheaper!

Dear Helen

I finally got my hands on the new Anime UK Magazine and it is great! However I did notice something in it that is no longer valid.

On page 18 you say that laser discs can be bought from Japan via the Optical Living Room (aka Howard Marks). He has been living in Florida now for several months but is due to come back to this country soon. I have not checked but I feel it is very unlikely that someone else took over the business while he was away and I do not know if he will be starting it up again when he gets back. Very sorry

Anthony Jackson
Thornton-Cleveleys
Lancs

EDITOR: Thanks for the information, Anthony. I hope Howard does start up his operation again – if you get any details to this effect, please let me know!

Dear Helen,

Congratulations on the magazine, which is excellent! Just one small niggle, though; one of my pet peeves is scale! You had some lovely drawings for PATLABOR – but it was impossible to tell how big they were! Could have been anything from 7 to 70 feet tall. Presumably you want to interest newcomers, and while I know that the labors are the most realistic mecha in terms of size and capability, they just look like "stupid giant robots." Perhaps you could have put a tiny of Noa "bloody" Izumi beside, or better still, over the cockpit position to show how big it is.

A robot by itself is boring (some people might disagree!), it only becomes interesting when interacting with people. For example, I can imagine GUNDAM without the mobile suits, but not without the people.

Anyway, though, I loved it and look forward to No. 2!

Ja. mata,

John Spencer
Leatherhead, Surrey

EDITOR: John, you really shouldn't be so dazzled by the artwork that you neglect to read the tech specs alongside – including the height of each robot! However, just to show you we really care about our readers, see the PATLABOR article in this issue where Wil has added a teeny, tiny Noa Izumi in scale with the mecha, just for you. (His eyes will never be the same again, but never mind...)

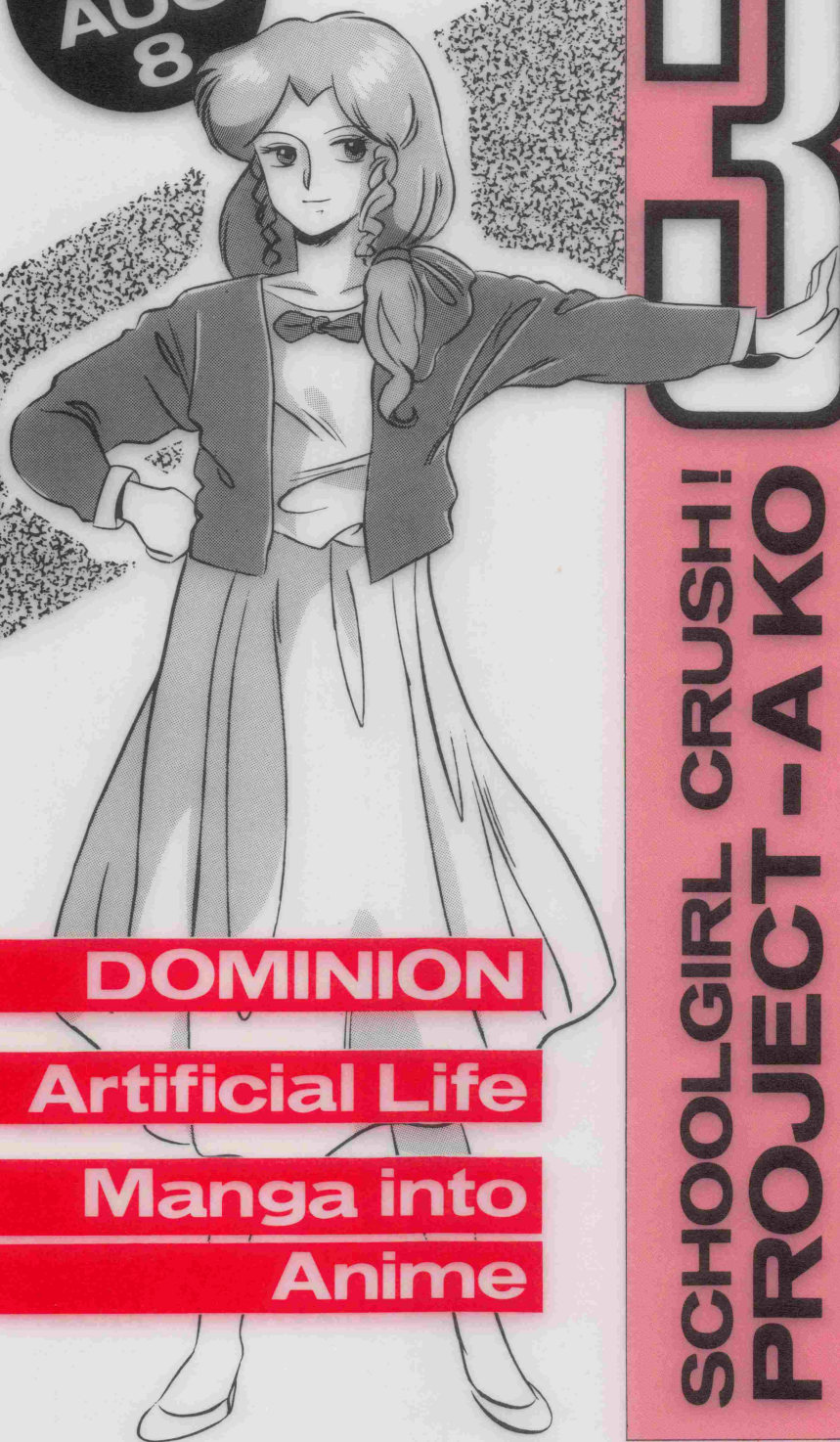
To everyone who has written to enquire about subscriptions, we are working out details and will let you have them as soon as possible. Many thanks for your interest and support.

TO NEXT STAGE

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DOMINION

Artificial Life

Manga into

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**SCHOOLGIRL CRUSH!
PROJECT - A KO**

TO NEXT STAGE

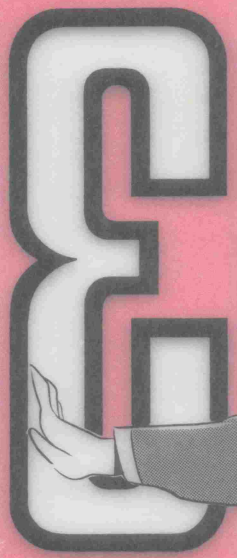
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DOMINION
Artificial Life
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ON A-TSALORU
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INGREDIENTS

- PACKET OF LINCON BISCUITS
- 100G CHOPPED WALNUTS
- 4 OZ BUTTER
- 4 OZ BAR OF DARK CHOCOLATE
- 1 EGG (BEATEN)
- FEW DROPS OF VANILLA ESSENCE
- DESSERT SPOON OF SUGAR

1 CRUSH BISCUITS IN A BAG!

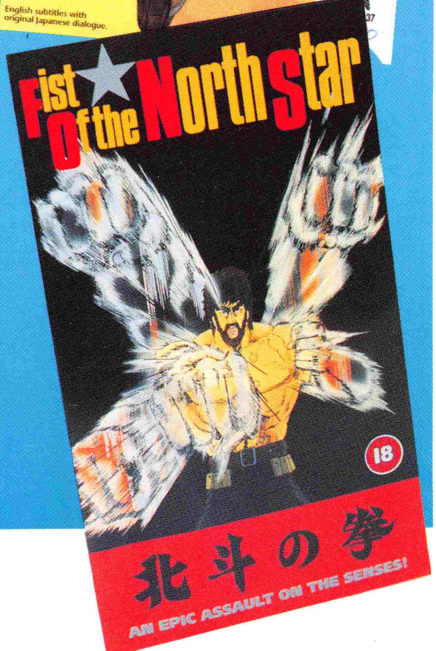
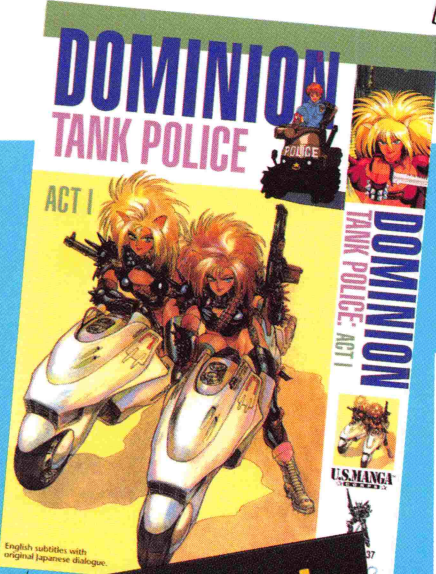
2 MELT BUTTER THEN ADD SUGAR AND VANILLA ESSENCE

3 MELT CHOCOLATE VERY CAREFULLY OVER A PAN OF BOILING WATER

4 BEAT THE EGG INTO THE BUTTER AND FOUR INTO THE MELTED CHOCOLATE MIX. ADD THE BISCUITS & WALNUTS

5 PRESS MIXTURE INTO A BUTTERED FLAN DISH AND PUT INTO A FRIDGE TO SET

6 SERVE WITH CREAM.



BIG GIVEAWAY!

Not one but TWO terrific free prize draws give you a chance to win anime goodies with ANIME UK MAGAZINE! First, our good friends across the Atlantic, US MANGA CORPS, have donated five copies of their utterly brilliant MASAMUNE SHIROW cop comedy DOMINION PART I. Fiesty Leona and her lunatic Tank Corps colleagues fight the villainous Buaku and his sexy sidekicks the Puma Twins in a world gone completely insane. This tape is subtitled in English on NTSC VHS format, so you can only play it if you have an NTSC compatible vcr and tv. US MANGA CORPS release lots of brilliant anime on NTSC format and you can get a copy of their list of available titles and mail order outlets by sending a self addressed envelope and 4 International Reply Coupons to 301 West 53rd St., Suite 13E, New York, NY 10019, USA. Tell them ANIME UK sent you!

SECOND, those friendly folks at ISLAND WORLD COMMUNICATIONS have given us FIVE SUPER SETS OF GOODIES, consisting of their latest release FIST OF THE NORTH STAR, dubbed in English on PAL VHS format, a T-shirt and a poster. See our review of FIST OF THE NORTH STAR to get an idea of what the film's all about. You can enter BOTH draws if you wish but you must send a separate postcard for each, and you can only enter each draw once. To give our overseas readers time to join in, closing date for entries will be 30th JULY 1992. Winners will be announced in ANIME UK MAGAZINE after the draw. TO WIN ONE OF THESE GREAT PRIZES, send your name and address on a postcard marked "FIST OF THE NORTH STAR" or "DOMINION" to SIGMA, 70 MORTIMER STREET, LONDON W1N 7DF, before 30th July 1992.

